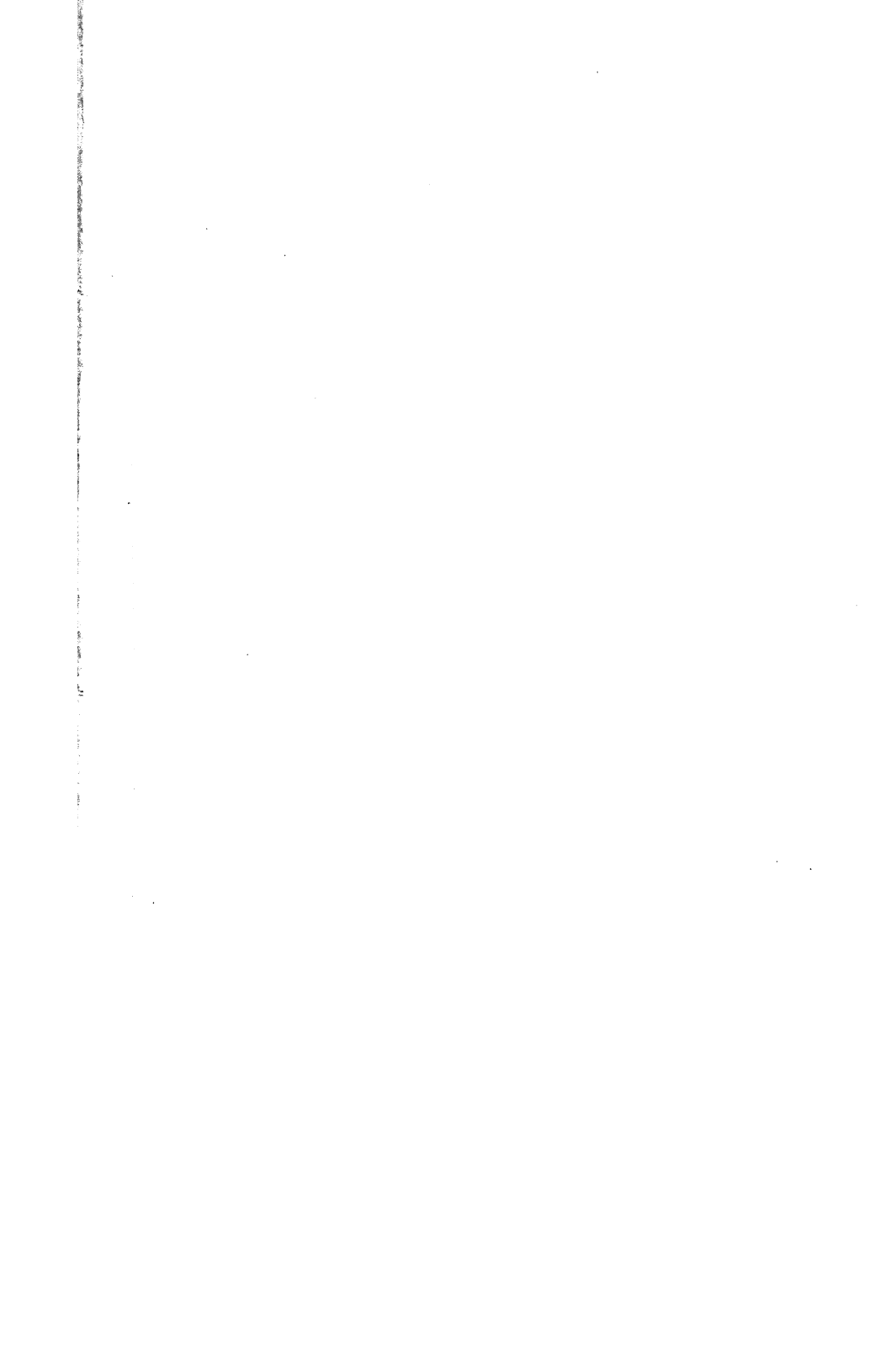


Aspects of the Italian Renaissance



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To
H. E. W.

Preface

saw, and wondered at, this book before it was finished, several years ago. Circumstances prevented its completion at the time; after that came wars and other obstacles; and it is with real pleasure that I now see it complete and printed.

It is a good book as well as a startling one. However seriously one may disagree with it, or even at times resent it, it has worth, because it is based on real knowledge, conceived with real feeling, and expressed with rich and often exquisite power of language. The descriptions, also, both of people and of movements, are full of vividness and understanding. We have heard often enough of the Renaissance as an age of melodrama and villainy, but this book makes us see with new intensity the light-bearers who were neither melodramatic nor villainous, but men of *civiltà* and therefore interesting: such, for instance, as Vittorio da Feltre among the children at La Gioiosa, or the school of educators whose aim lay in "communicating to youth the beauty of the past"; or, most characteristic of all, the people of Castiglione's *Courtier*, a group which might have walked out of the pages of Plutarch or St Augustine, reckers by the lamp of Plato for that unattainable perfection which should at last give peace to the soul. Even the occasional judgments which slip out, as in most live books, upon subjects too large to be told the truth about, are often illuminating in

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themselves as well as useful for the light they throw on the author's own bias of temperament. "Freedom, that beautiful chimera for ever preying on the heart of a humanity that carries slavery in the pulses of its blood." Is that true? There is at least enough unrecognised truth in it to make the saying of it a good act. "Those absolute values of passionate experience which are the only excuse for the infinite and intolerable anguish of existence." If not true, that is perhaps the most noble of dangerous heresies, and one in which the author seems consistently sincere.

The great difference between an artistic criticism and a practical judgment is fairly plain. In the practical judgment what matters is the result: if you hang the right man, drink the right medicine, take the right turning, the judgment is, in practice, satisfactory. It does not much matter whether or no you fully appreciate the motives of the various men you do not hang, the subtle and exquisite properties of all the wrong medicines which you reject, or the charms of the scenery on the many misleading bypaths. You have to decide right, not to appreciate. But in artistic or creative criticism the important thing is not so much to decide right as to see, to understand, to find joy and beauty and inspiration, and, of course, to enable others to do the same.

It follows, no doubt, that good artistic criticism, or at any rate that criticism which deserves to be called creative, is nearly always biased. Not be-

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cause the artist is indifferent to truth, but because, in order fully to appreciate his subject and extract from it all the meaning he can find, he has to throw himself into it without reserve. He cannot afford to keep checking his impulses or questioning and damping his enthusiasms. Certainly I cannot promise that a reader will find in this volume the white light of impersonal judgment, or that the right man will always be hanged. Every sentence has passed through the medium of a strong and sensitive personality, which sometimes may distort, as it undoubtedly penetrates and reveals. I can imagine a study of the Renaissance which might be based, as this is, on sound and exact learning, and yet might contradict this book in most of its philosophical estimates. There is a view to which the Renaissance is in its essence an age without aim and without religion— an age whose taste was peculiarly unhellenic, whose rebirth had in it from the very start the seed of corruption, whose learning ran quickly toward pedantry and bombast, which peopled the courts of Italy with precocious and dissipated young men with the manners of Ballarat corner boys. To such a view the Renaissance, in its pride of artistic achievement, seems rather like another Nero exclaiming in an ecstasy of self-admiration, "*Qualis artifex pereo!*" imagining, poor man, that he was an exceptionally good artist when we happen to know that he was a very bad one.

Mrs Taylor does not waste time on arguing down the misconceptions, or persuading away the

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prejudices of critics who feel like that. And indeed it is not her business: her business is to describe what, with the help of much patient and exact study, her keen imagination has seen in the Renaissance. For, after all, the book is, through and through, the work of a poet, and has to be judged, like a poem or a Platonic rhapsody, by the beauty which it discovers or creates.

G. M.

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The Opened Tomb

Like ivory incorruptible
The Roman virgin lay,
When the Lombard folk on her slumber broke
That strange Renaissance day.
Like pure immortal ivory
The gracious lady lay.

Her yellow hair was bound with gems
And filleted with green,
For Love long-dead had wreathed her head
And clothed her like a queen.
Great jewels zoned her joyous hair
Above the fillet green.

So Death had ravished her to please
His mournful burning eyes
From some past Spring. Oh! Marvelling
All men with tears and sighs
Bewailed that Death should feed on her
His burning mournful eyes.

Their souls like bridal torches blazed
Around her beauty white.
But the Pope said: "Let her be dead
Yea, give her back to Night"
Those pagan torches insolent
Confound God's altar light "

Chapter i

The Medieval Dream and the Renaissance Morning

(a) *Medievalism*

i

Dubiously and gorgeously, around the year 1485, life, as it is understood by modern minds and senses, begins again. Most readers of history are conscious of a break in the continuity of human psychology between the fourth and the fifteenth centuries. They are vaguely aware that for them the morning would smell sweet and the strife be intelligible in Cinquecento Florence, but that the day in Gothic Paris would pass like a grotesque and beautiful hallucination. The crimes of Lodovico Sforza are more explicable to the twentieth century than the beatitudes of Saint Louis, and the heavy despair of Michelangelo's *Daven* is less disquieting than the sweet archaic smile of a hallowed lady on Rheims Cathedral. That ethereal passion of the mediæval mystic, rising on burning pinions of symbolism from a strange mire of brutality to the ecstasy of union with the Divine, is really less familiar to a thinker of this time than the spirit of antique Greece or Rome.

Not that the dominating mood of an age is temporal in its essence. It is subsumed by another, and another, but persists obstinately in the remembrance of humanity. Mediæval folk there are still,

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just as vivid as any of their contemporaries, continuing the tradition of the spiritual ardour that wrought the "dark ages" of mere confusion into the intricate story of the thirteenth and fourteenth centuries. These comprehend easily the sick longing, the dreadful sincerity, the enigmatic union of subtlety and candour in the soul of the Middle Ages. Theirs is the secret intensity, the burning concentration that meditated the stained glass, the carven ivories and ebonies and pearl, the lovely chimerical cathedrals, the flower-plotted missals, the rosy and turquoise tapestries, the choral singing, the scholastic philosophy, and the doctrine of mystical and romantic love—all the arts wherein patience is indeed one with passion. It does not disturb them that this vexed world, rent asunder betwixt Emperor and Pope, should present so equably the ascetic of Christ and the anchorite of earthly love. They understand that the *Imitation of Christ* may thrive with the Saturnalia of the Boy Bishop and the Feast of Fools, Aucassin of Beaucaire with Petit Jehan de Saintré, all the gilded and blazoned symbolism of chivalry with the frank animalism of the fabliaux, Pastoureaux and Jacquerie with quiet peasants and powerful craftsmen—that Saint Louis may have Charles of Anjou to brother, and Jeanne d'Arc number Gilles de Rais among her captains—that you may prove out of Froissart the complete indifference of great knights and courteous ladies to the suffering of the serf, and out of Chaucer the perfect good-fellowship of noble and miller—that the Templars become the Squires of Pride and the first Franciscans the *jongleurs* of Humility—that Europe

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may weep over the dead Christ captive in Heathen-esse, yet turn aside from the road of redemption to raze the sacred defences of Byzantium and that, finally, the Age of Faith may throb through and through with fervent heresies. They know that this was the reign of the Idea of Love, and therefore of Hate and all its cruelties Love with all its antitypes, its maladies and wrongs, its quivering penumbra of wrath and fear.

ii

For mediævalism is apprehended not by intellectual processes, but by intuitions and hints of dreamlike experience, by that dark unconscious logic of the emotions which reconciles the antinomies of the world behind the reason, mysterious wrack of the wisdom of sense and feeling, dim subsoil of immemorial antiquities, unhalloved, monstrous, yet stuff of unimaginable richness, whence the serenest and loftiest forms of art and philosophy rise slowly like great lilies, while the goblin fungi race in growth, although those are yet more deeply rooted in that clay than these.

Exhausted from the rape of Greece and Rome, the barbarian races, strange fevers in their veins, sank into a heavy dream, whence images of intoxicated beauty grew sumptuous and fierce. For from the "True Vine" the world had drunken anew of that Asiatic potion, mixed of life and death, which brings the soul, sick of formalisms, through infinite confusion and the dark return to primal things, through frenzy and trance, to the dews and wonder

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of the morning. The Middle Ages, although they work themselves over with the minute consistent doctrine of the schoolmen, and concentrate, like most women and all dreaming children, on inventories and controversies of material affairs, live, while they present the anxious doctrine of Thomas Aquinas and the careful account of the Yearbooks, by the great unreasonable doctrine of ecstasy, by the eternal earth-rapture covered by the Dionysiac myth, and the mystery of the Mass, and music, and love, and faith. From this dim dream the pride of the Renaissance intellect might spring. The stock shrank again, outwearied, into arts, philosophies, policies, all sere and ineffective, into a barren rationalism, which yet reposed; disciplined, prepared, till the ancient sap began to rise anew, and the rod blossomed into Revolution and Romance.

The strangeness of mediævalism is an Eastern strangeness, bred of a Syrian religion, quickened by shock upon shock of conflict with the Orient itself. Asia again and again has given to Europe what woman gives to man—the delirium of the secret of life. Greece took it in her great days; it came to her in the bitter but fertile embraces of Amazon, Centaur and Titan. It looms in Æschylus, is conscious in Euripides, becomes white flame and cloud of myth in Plato. It is throned in Ephesus with the Virgin Goddess, rises from the sea with Aphrodite, and courses the hills with Dionysos.

Rome sickened and died—yearned for the baptism of blood in the Mithraic rite, found a sweeter and stranger sacrifice upon the Cross. Christianity created the Middle Ages—the religion of Paul and

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the *Thebaid*, forgetful of the gracious rhythms of the life of the founder, remembering rather the mysterious expiatory anguish of his death as an Asiatic god, finding in the story of the Passion the perfect mythos of the desolate soul of man. More than any preceding religion or philosophy it divided soul and body like a sword, and from that very sundering was born the strange ecstasy craved by the tired and confounded world, in the flaming exultant sense of sin, in the bitter-sweet of renunciation, in the dream of bridal between the soul and her God. Heaven and Hell lie hard on Earth : the Four Last Things are imminent. The social order mirrors the dream-hierarchies, the circles and tiers of the spiritual Universe. Pope and Emperor stand over all with conflicting but mystical authority. Excommunications darken the day with their bat-wings. Justice is visible in combat and ordeal. The Jew is still the murderer of Christ, his guilt undulled by a thousand revenges. Slowly, slowly, the panic of the *Dies Ira* dies away, recurrent far into the dawn.

It is indeed like a dream, the history of Europe from the tenth to the fourteenth centuries. There is a vision of close-pressed towns, girdled with walls and clasped with gates, their buildings rising everywhere in points of piercing sweetness and anguish, a thicket of spears and rose-bearing thorns, where civic life beats feverishly round the centres of Cathedral, University, Court and Belfry, nervous centres that are continually seized with convulsions of pleasure, cruelty, adoration, terror, rebellion. Existence is compact of the shifting insecurity, the incomprehensible transitions, the impossible, yet

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convincing metamorphoses, the unlawful logic of sleep and trance, and their moments of hallucinated waking. As in sleep, the experience of past days rises in unrecognisable forms. Virgil is an enchanter, Aristotle an Arabian magician, Alcibiades is transmuted into the beautiful woman, Archipiada, in Villon's smiling *ballade*, the Mother of Christ is the Lady of the Moon, Aphrodite the demon of the Hollow Hill, while the Cathedral sculptures, with their quiet smile and their beautifully mannered and fluted raiment, are curiously reminiscent of Greek archaic or archaistic things. Over these children of swoon and fever the Cathedral rises on wings of illusion like a great mirage. The soul of man, spellbound as in nightmare, is torn in fatalistic contest between angels and devils in the carved judgments and moralities. Grotesques and obscœna mop and mow, absurd, vivid, irrelevant, among vines and roses, even as they tear some tissue woven of mandragora. Human motives are fantastical—Vows of the peacock, the pheasant, the heron. Among people habited like creatures from a symbolic Apocalypse, ladies horned like Astarte, cavaliers shod with twisting folly, extravagants like Louis d'Orleans clothed in pearled love-music, stir the frantic forms of flagellants, creep the hooded Jews and lepers to poison the well-water. The sculptured figures take the rigid attitudes of catalepsy—of an exquisite hysteria. Emotion reaches desperately into the phenomena of possession, in saint and in sorcerer. Death leads the *danse macabre* through it all, the Black Death whereof “la tierce partie du monde mourut.” Inextricable

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confusions of race and place work out their frenzied sequels. France lies in the breast of Scotland; Normans and Germans fight and drowse in Sicily. There are Moors in Spain, Mongols in Russia; Huns and Turks fall in waves on alien lands. Frederic the Second is in Palermo, Louis the Fifth at Tunis, Edward Plantagenet at Nazareth.

But through all this turmoil sounds the clear call of a divine sweetness, an angelical pity, as in the *Piorette* of Saint Francis, or stories like that of the "Tombeur Nostre Dame." And the Spring goes smiling, as in *The Canterbury Tales*, or the Italian *novelle*. None can say the last word concerning the terror of the Middle Ages, none recapture the secret of its beauty. Its inhuman sensualities of pain and pleasure, so different from Renaissance excesses in the childish and unconscious quality that heightens their strangeness, are abundantly recorded. Yet the illuminations and the spires, the ivories, the carols, the saints, the murmur of heavenly singing, and the radiant volatility of later Gothic, all flame and flower, are also true expressions of its psychology; and it may be that the one range of phenomena is the condition by which the other exists. Perhaps it is an obscure necessity that the roots of the Tree of Life should be steeped in blood and filth before it blossom into the Rosa Mystica.

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The supreme achievement, then, of the Middle Ages is the coil of miracle and myth, rapture and sense, which was its perplexed conception of

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Christianity. The mediæval Church could not, certainly, according to the indictment of its own Saints, separate the satyr from the angel, nor purge its priesthood of the craft, sensuality, cruelty, deceit, that cleave to traffickers in things occult, a folk distraught by ambiguous matters. The secret of corruption lies in that archaic sweetly dreaming smile of the saints on Chartres and Rheims—the smile of the heresies that help to prepare the Renaissance. The Church blindly martyred its virgin militant in Jeanne d'Arc, as well as hunted to death the gracious luckless children of the Pagan Frederic. The Popes made merry in Avignon while Italy was torn in pieces. But the beauty of religion is as inevitably dogged by the shadow of clericalism as love is by lust. If the impossible aspiration was often choked in its own ashes, if the ideal of asceticism drove the unfit to sensual sloth, if the flaming hour of the mystic was dearly bought with long days consumed by the cankerworm of the mediæval sin Accidia—still are there witnesses enough that the agitation and the rapture were actual. The flying buttress springs to aid the exultant leap of the spires and towers ; the great rose-window is a wheel of jewels. The Benedictines are the tranquil servants of learning in their noble abbeys. Saint Francis is the perfect lover of the Christ. Catherine of Siena is fierce and tender, a candid prophet and patriot.

With this hybrid religion is involved politic, ethic, and æsthetic. Mediæval humanity makes its attempt at synthesis in the vision of the dual control of Europe by Emperor and Pope, a vision hopelessly

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obscured by the impossibility natural to the time of dividing temporal from spiritual claims. Meanwhile feudalism fits itself to the state of continual battle. The peasants, as the inventories tell us, are sometimes happy enough. Sometimes, devastated by the wars of the proud, they rise like the infuriated pathetic monster of Michelet's vision, and rage like children or beasts, then are afraid, and fall still. But in the cities the crafts and guilds, sanest of mediæval expressions, force their power into communes. They find an ally in the King, or the Pope, and the power of the baron is crushed between.

The ethic of courage and courtesy is taught to noble youth through its development from page to squire and knight. Its aspirations as well as its failures must declare the intricate code of chivalry and its beautiful doctrine of romantic love—reduced to dogma in the Courts of Toulouse and Narbonne, with their wilful charming verdicts, expressed in great words from Malory to Dante, provided with an anti-masque in the fabliaux, which reveal the natural effort to maintain the equilibrium between soul and body.

Mediæval art is all of a piece with life: it is the unconscious vehicle of love, existing, not for its own beauty, but as a great symbol, whose shapes, colours, numbers, odours all sing together. The building is most eloquent of its yearning and its triumph—the churches, from the mounded and arcaded Romanesque, where strange beasts writhe in the foliated capitals or make their lairs on the windows, as at Worms, through the architecture of the Passion, all piercing points and praying spires,

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eager buttresses, windows of mystic trefoil, and tender chapels round the singing choirs, solemn trinities of portals, delicate clerestories and triforia, an architecture of thrust and counterthrust, all spiritual fury and sweetness, a rapture of antinomies in itself. Think of Notre-Dame and Saint Denis, Chartres and Amiens, Mont-Saint-Michel, that sea-girt hill of holiness, Sens, Le Mans, Troyes, Rouen Cathedral and Saint Maclou, the Sainte Chapelle and Auxerre. In Spain, Segovia, Salamanca, Burgos; in Germany, Strasbourg and Cologne; in England, Ely, Lincoln, Canterbury, Durham, Wells, sustain the inspiration, till at last the great overweening Gothic flames into death, passing in rose-colour like the autumn. As for secular architecture, the dead towns, Aigues-Mortes, Carcassonne and Bruges, can still enchant the imagination; and the fronts of guild-halls like those of Ypres, or Rouen, could reproach an age that has driven the sense of beauty from its city life.

Tapestries in which devices of angels and orchards and fountains of youth are woven in tender flame of red and green and blue; carven stone, and ivories of virgins, angels and queens; missals like the *Très Riches Heures du Duc du Berry*; painting like that of the grave sweet Rhenish Masters, or the earnest Flemish Primitives, present a pageant of figures in unexpected angular attitudes, of which the shocks and surprises disengage an odd intensity of feeling, a kind of disquieting delight. Literature yields the *chansons des gestes*, the great hybrid romance of Arthur and Tristram and the Grail, and wrought verse-forms—*rondeaux*, *ballades*, *virelais*, chiselled

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like rings and cups, yet ready for the bitter of Villon as well as for the sweet of Charles d'Orleans. The beauty of mediævalism has a peculiar quality of secret sweetness, the sweetness of the *clois*, the walled garden, the pleasure within the stronghold. It is akin to the prevailing notion of the mystical value of virginity, this sense of the extreme tenderness of lovely things inviolate as yet behind the bastions of haughty castles. The smiling angels and queens of Rheims and Strasbourg seem to know the archaic matters from which this sweetness is distilled: their sophisticated and precious selves are made from obscure stuff of elder night and immemorial myth. The heart's-blood colour of the windows of the Sainte Chapelle is the symbol of their gift.

For the fruits of the fierce or exquisite heart, the lives that ripen into legend hang heavy in the Orchard of the Middle Ages—in the centuries that begin with Charlemagne, and know Godfrey of Boulogne, Janfrè Rudel, Pope Hildebrand, Gaston Phœbus Comte de Foix, Louis d'Orleans, the great Frederic and his beautiful sons, Du Guesclin, the Black Prince, Arnold of Brescia, Saint Bernard, Louis the Beloved, Richard the Lion, Alfonso of Castile, Raymond of Toulouse. As for the women, from the days of Theodora and Marozia, superb in Rome, they ferment and agitate, as lovers, sorcerers, saints, amazons, rulers. Eloïsa, who wrote of love more burningly than Sappho, Saint Elizabeth of Hungary, Francesca da Rimini, Blanche of Castile, Jeanne de Flandres, Philippa of Hainault, Beatrice, Laura, Fiammetta—the Italian three—and

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many more, all fade before the impassioned Virgin of Domremy, beautiful as an army with banners, dreaming her half-heathen, half-Christian dream, inspired by tree-god, faery and saint, and gloriously attended by Marguerite, Catherine and Monseigneur Saint Michel.

But the son of Saint Louis is Philip the Fair. The spirit of the financier moves through the nations. Symbolism is burned alive with the Templars, and in later times, wonder and love and pity with the Maid of Orleans. The Popes are in Avignon. The Empire falls apart. Scholasticism grows weary to death. Saint Francis lies dead under two basilicas. Wyclifism, Lollardy, stir like cold winds through the Cathedral. Italy, never quite oblivious of her past, has caught an exciting contagion of Paganism from dying Constantinople, and France will find new life in Italy. The world stirs uneasily, awakes a moment, and—changes the dream.

(b) *The Change*

i

From about 1450 to 1550 some great motion renewed humanity. It was born again, we say, to the consciousness of itself and its powers realised that it was no mere fluttering thing between Hell and Heaven, but a lord of the tangible Universe. And a great body of literature tries to explain how it came to pass.

In great part inexplicable, in great part a piece of inevitable reaction, the Renaissance is yet no violent rupture of tradition, but the natural sequel of the

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Middle Ages, a beauty and passion succeeding to another kind of beauty and passion—or rather subverting it, as one wave grows under another. The urgency of love still tortures life to new shapes and colours, compelling it to shed the old beauty like a husk, and travail towards the new. So the passionate asceticisms of mediævalism prepare new miracles of sumptuous efflorescence, as in the development of the orders of the orchid.

It is easy, like Michelet, to gather away from mediævalism the laic poesy, the romance of Aucassin, the singing of Provençal and Franciscan, the “climbing after knowledge infinite” of the great Hohenstaufen, the intellectual pride of Abélard, the love-Latin of Éloïsa, the dream of Joachim of Flora to separate Roger Bacon and Rienzi and Arnold of Brescia, the Franciscan Revival and the Divine Comedy, Petrarch and Boccaccio, as not of their times, as forming an early Renaissance within the Middle Ages. But it is a poor kind of juggling to deprive a period of its fair strange things because the rest seem incoherent. These elements and people are intimately perplexed with the qualities of mediævalism are indeed heightened in their values because of these. The Divine Comedy and Joachim’s vision of the angelic cupbearer, and the stigmata of Saint Francis are mediæval, not of the Renaissance, in their concentrated passion, their union of the gracious with the grotesque, and their preoccupation with love rather than beauty, although, by continuing the tradition of audacity and delight, they make the Renaissance possible. The change is distinct

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enough. But the Middle Ages and the Renaissance interplay for long with dramatic and amazing consequences. Joan of Arc, that flower of mediævalism, is not burned till 1430, while Catherine of Siena, a thoroughly Renaissance woman in her intellectual passion and her love of beautiful youth, is born in 1380. The *Summa* of Thomas Aquinas colours the web of literature till the times of the late Renaissance. Æneas Sylvius anxiously hopes for a Crusade till 1464: Bayard, a protagonist of mediæval chivalry, does not die until 1524. The composite architecture of the interplay, like that of Saint Etienne du Mont in Paris, or the façade of Orvieto, with its gaiety of arabesque and crowded Gothic intensity of movement, is at once fascinating and expressive.

ii

The collapse of the distracted body-politic of Europe also prepares for a new order of things. That mediæval dream of unity in a chaotic world, the tradition of the Holy Roman Empire, clasped in curious torsion through the darkling ages of overthrow the law of Rome and the love of Christ, then seethed away in the irreconcilable quarrel of the two arrogances of the Vicars Temporal and Spiritual. The two sanctions mutually destroyed each other in the fatal strife between Italy and Germany, wherein the subtle wrong of the spiritual power against the Imperial Defender transformed itself into the temporal right of defending the natural temper of the Peninsula. The personalities of the Empire that set its symbols on the Cathedral-

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palace of Aachen, figures such as those that brood, great paladins of vanished chivalry, round the tomb of Maximilian at Innsbruck, made their compacts, their invasions, their recoils, endured their alternations between the parts of redeemer and tyrant, for a vain end. Vainly had Otto the Third, lovely, illusioned, half-Greek, half-Saxon Emperor of dreams, cried his indignant heart over the Rome for which he had spent his treasure, his soul, his people : vainly had Henry the Fourth endured the anguish of Canossa : vainly had Frederic of Hohenstaufen wrestled to the death with the Papacy. The Empire ended with his tragic race. And it was inevitable. The fall of Constantinople ruined the conscience of the Western World, and shattered the conception of a United Europe ; though the notion of the Holy Roman Empire in dying spored away in fatal fertilisation, and survived as a name of power for the adventuring Maximilian, and the ruinous ambitions of Charles the Fifth and his successors.

But the Pope was confounded by the ally he had hurled against the Emperor, and the Papacy became derided as the toy of that Charles of Anjou who murdered the romantic Conradin. So there is great schism, and exile in Avignon, and a sense of the failure of authority. The nations are hardly aware that the king and the fise are to succeed the king and the noble. While the quest and the hope are new, the excitement of change radiates as a sense of intellectual liberty.

Not without reason. The City profits by the long quarrel in which its masters are involved, and the dim suffering mass of mediæval days becomes a

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people, half-conscious indeed, mobile and unruly, but insisting on a part in the drama. Italy first realises the change. The forts of the barons are beaten down: they must come within the towns. Tyrants are suffered, but by the favour of the people, and limits are set, even if the lord be Girolamo Riario in a townlet like Forlì. The crowd may do wisely and unwisely; but a town may no longer be wiped out like Liège by its own suzerain. It *demand*s, if only *panem et circenses*.

For there are no more sacred tyrants of the feudal kind. The despot now wins his tyranny by individual force or wisdom. He is a master of war, like Sforza, of craft, like the merchant Medici. He must interact with the Commune, and his Castello be a palace, fair without for its eyes, as fair within for his own.

iii

In the weakening of the spiritual despotism again, the scholar, the poet, the dreamer, finds his own. As the next chapter indicates, the tradition of intellectual daring and startling contrast of temper was ardent enough through the Middle Ages. But this leapt into a great and joyous flame through the discovery of two antiquities, and more especially of the antiquity of Greece. The spectacle of that past made the world over again. And it is not amazing that Europe recovered with an unspeakable joy the vision of the nation so superbly conscious of the soul and the state as matters to be moulded as perfectly as drama and ode, so easily able by serene and sane contemplation to subdue even the stranger and

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obscurer things of humanity to rhythm and pattern at once triumphally reticent and expressive.

The Hellenic note, though strangely overlaid, had not been entirely lost. Aristotle had been a divinity coming through the Arabs. But the mediæval mind naturally kept the Roman memory better. It had Virgil as a saint, Boëthius, fragments of Ovid, Lucan, Statius, Cicero, Horace. The Clerici Vagantes sang their Latin songs of mirth and mockery. But the Renaissance brought Homer, Æschylus, Sophocles, Euripides, Sappho, Simonides, the real Aristotle, Plato, Herodotus; Thucydides, Plutarch, Pindar, Demosthenes. It renewed the conception of Roman law. It brought the sculptured Hellenic revelation of the beauty of the human body in itself, and so most profoundly altered the scale of mediæval values.

The classical revival comes slowly. Virgil does indeed lead the mediæval soul to the light of day. Boccaccio and Petrarch seek for manuscripts, and imperfect copies of manuscripts, with a tragic pathos, enduring with infinite patience the disgusting and brutal habits of a teacher whose only merit is a smattering of barbarised Greek. Brunetto Latini is one of the first to quicken with the real Renaissance passion for things antique in life and literature. Then Niccolò Pisano catches from sarcophagi the language of ancient drapery and attitude. The collectors write with avidity of cameos and medals. And the Turks break open Constantinople like a box of spices, of which the odours escape throughout Europe. But the duality of the rediscovery is maintained. Florence dreams

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its prototype Athens ; Rome, inexorably Roman, dreams ancient Rome, though heavy with the spoils of Greece.

The New Learning came simply and superbly to the fifteenth-century people. They took it indeed as *litteræ humaniores*, the lore that revealed personality, and increased the richness of living. The joy in antique statuary was joy in a new incentive for original dreaming and devising. Architecture, painting, sculpture, verse, all remember Greece ; but the inspiration has not yet petrified into canon and dogma. The Early Renaissance is the time of Botticelli's *Primavera*, of Signorelli's *School of Pan*, of Piero di Cosimo's *Procris*, of Agostino's bas-reliefs on Rimini temple, of Donatello's revel of exquisite hybrid creatures at Padua, of a poem like Marlowe's *Hero and Leander*. The themes are Pagan ; but the troubled beauty of the work is new.

The gods return, but from exile, Venus from the Venusberg, Apollo from Picardy. The fragment of Hellenic antiquity set by the Calvary earth in the Pisan Campo Santo symbolises much. Mona Lisa is disquieting just because she has lived through both the Pagan and the Christian dream. Leonardo, the supreme Renaissance personality, understands that there is no return to Olympus, so he keeps the secret mediæval tradition with the new knowledge and understanding. The Renaissance sits in the lap of mediævalism like his Virgin in that of Saint Anne ; and their mysterious smiling is akin.

The Mediæval Dream

iv

But the temper of man is changed nevertheless. The core of Mediævalism was the dream of love and its opposites; the core of the Renaissance is the dream of beauty and its antitypes. To the one, beauty is a divine accident befalling those in love with Love itself: to the other, love is the Platonic shadow of the exultation cast by Beauty, the great First Cause of spiritual joy. Mediævalism is often cruel and ugly: the Renaissance is often ugly and cruel: but the most splendid things in the history of humanity seem to flower from dim drift of different matter, as mystical love from physical urgencies, philosophy from superstition, the gods themselves from unimaginable abortions of animal terror and desire.

All these causes work together for a great psychological renewal, creating an immoderate power of pleasure and incomparable energies. The men of the Renaissance discovered the adventure of mundane life. The gods are in us and of us, said they: we are gods, let us conquer the Universe. All creation was in travail—but triumphant travail. They lived ten lives in one.

v

The sovran exemplars of the Early Renaissance are Italian. It was an affair of the Latin races—little more, in fact, at first, than the renewal of Italy. France was the great destroyer of the mediævalism she herself most perfectly fulfilled; but Italy

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brought the New Age. She had hardly been mediæval at all—only fallen on sleep awhile, inherently Pagan, Latin in her heart, half-baptized under the spell of a religion subdued to her own nature. So the Greek wine was more eagerly seized to her banquet. The richness of her mingled races made her ready for fruitage; and she did not, like other lands, fear the Church, of which she had the ironic comprehension of intimacy. She considered it as an earthly indulgent power, conniving much at any intellectual revel not inherently absurd, or discourteous or actively antagonistic to itself. The Italian inclination was to be, not heretical, like the earnest Northern races, but sceptical, and sufficiently aware of the dualism of the human mind to yield the Church her tribute.

And she was the more valuable a vehicle for the Renaissance spirit in that she was not yet a nation. Her rival, keenly individual cities caught up the themes of art and learning in ravishing divisions till the full harmony was made. Italy was ready—was indeed the only fit communicant. Then all her invasions and pangs served to shake her sweet and fatal pollen over Europe. She, the Siren who sang so many Emperors to their destruction, the bridal bed and grave of many nations, doubly sacred with Pagan and Christian adoration, prevailed in her anguish, passively enduring her violation, while her soul sat with her morbid lovely smile, her dream apart, her Greek, Roman, Lombard dream, and wove a subtle craft of deadly delicious revenges.

The Mediæval Dream

Leading Dates

	A.D.
Coronation of Charlemagne in Rome	800
Death of Otto III.	1002
The Emperor Henry does Penance to Pope Gregory VII. at Canossa	1077
The First Crusade	1096
Life of Peter Abelard	1079-1142
Death of Arnold of Brescia	1155
Return of Richard Cœur-de-Lion from Palestine	1192
Career of the Emperor Frederic II.	1194-1250
Life of Roger Bacon	1214-1292
Life of Thomas Aquinas	1227-1274
Order of Saint Francis of Assisi founded . .	1209
Chartres Cathedral completed	1240
Death of Saint Louis	1270

Chapter ii

Social and Political Conditions

i

The Italy of the Renaissance was an astounding phenomenon to the rest of Europe--so diverse in its political state, so corrupt, it seemed, in social matters. Not that the land was really more given up to the Seven Deadly Sins than other nations ; but the startling beauty of Italian art and life threw their postures into stronger relief, while her imaginative curiosities, her researches in the art of living, complicated the violation of accepted morality with a sumptuous Paganism which had not yet shed its purple on the excesses of her sister-countries. Besides, her political conditions created a number of singularly conspicuous sinners in the despots, whose Cæsarian madness of inquiring desire fascinated the minds of English dramatists and French invaders.

Diversity, that diversity extolled by Guicciardini against Machiavelli's bitter cry for unity, is the note of Renaissance Italy. France, England, Spain had become nations during the decay of Feudalism. But the long strife between Emperor and Pope had created the Italian Cities, not Italy, cities still friendly or hostile towards the Pope and the Pope's friends, divided within themselves by factions prolonging the old hates of Guelph and Ghibelline.

The cities themselves were the impassioned

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flowers of different soils, different races ; and so Italy was the garden of arts, lives, philosophies, all excitingly unlike. Civic patriotism beat unreasoningly against the vaguer dream of national faith, although now and then some great voice called instantly for unity. But for those who value the history of a land according to the sum of its enrichment of the human experience the one is rarer than the other. Antique Greece and Renaissance Italy, both exultant and unquiet with that love of the city which can be concentrated, concrete, cruel and tender and possessive like the love of a woman, are of all nations most indestructibly alive in the temper of humanity ; for the beauty dusted from the anthers of the great towns that grew from their varying soils was wafted through the territories of their invaders. It is less an inspiration to love a country, unless it be a little realm : it is impossible to love a loosely massed composite of an Empire, since the infinite passion of love takes pleasure in imprisoning itself in finite symbols. The only empires that ever held the imagination were gripped by the spell of a city like Babylon or Rome : a spell such as emanates from no modern town.

On the diverse races, the diverse towns of Italy, cohering faintly in the dim dream of Rome, Lombard, Frank, Greek, Norman folk were precipitated, to accentuate more intensely the natural differences of the geographically various peninsula. The Lombard power separated away from Rome the cities it subdued ; the Eastern Empire did not interfere actively with such towns as remained its remembrancers. So the strength of the Burgs

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became eminent. In the struggle of Pope and Emperor such feudalism as could lay hold on the alien Latin race was vanquished or altered, though the fatal division not only set city still more keenly against city, but brought within each a dualism that subdivided and subdivided again in fatal fertility. Still, through the fall of the Hohenstaufen and the thralldom of the Popes, the naturalised Ghibelline nobles without the towns freed their serfs, but in vain. The Guelfic Commune triumphant would not bear the girdle of feudal keeps in its *campagna*; but brought the great lords within its walls—only to feed yet more fiercely the flame of its factions. The Podestà was created, a foreign judge chosen for one year to arbitrate between burghers and nobles, and keep them in some harmony. But from the fierce glad turmoil of the frantic town emerged the Captain of the People, shepherd and leader of the victorious party, guarding its interests, and watching “our exiles,” as the kindly chroniclers call the defeated. Meanwhile the various Councils representing the *popolo grasso* or the oligarchy persist obstinately; and in convulsion after convulsion widen to admit the *popolo minuto*, the democracy, in the noble and imperative form of the Arti,—Parlamento, Gian Consiglio, Credenza, or privy council, Consiglio della Parte, Consiglio del Commune.

ii

Renaissance Italy, however, was not an Italy of communes, but a land of despotisms and oligarchies,

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masquing often under the haughty name of Republics. The Captains of the People found their office an easy path to autoeracy, like Machiavelli's Castruccio Castracane; and there were other ways to supreme power, for the Communes were too distracted to govern their own troubles. These new despots raised up another race against themselves in the bought soldiers or condottieri, wherewith they stayed their power, considerably unarming a dangerously warlike people. [But the new lords, whether dynastic or military, had to be quick with the spirit of the time, and purchase the city's favour by acts of courage, craft, magnificence—*virtù*, in fact, the power of swift and splendid conduct. They had to be scholars, founding great libraries, poets, writing carnival songs for their folk, soldiers, armed by fierce intelligence and physical vigour against plunderers like themselves.] Like the priest of Nemi, the Italian Renaissance prince held his authority till another more desperately valiant could snatch it from him. Now and then some ambitious overman cast a great plot, and dreamed of a kingdom of Italy—Gian Galeazzo Visconti, Cesare Borgia, and even the more pusillanimous Leo X.

Frederic the Second was the prototype of the Italian Renaissance tyrant, loving letters, arts, wars and loves with singular intensity. But there were several variations. Ferrara and Urbino, for example, perfected a delicate gorgeous Court life under the sway of dynastic despots. In other towns, like Rimini, the despot held his own partly by claims of descent, partly by favour of the people.

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Some tyrants began as vicars of the shadowy Emperor, like the Della Scala and the Visconti families. Some had first been Capitano or Podestà. More had been great condottieri, like the Sforza. These are the men that ride superbly to all Eternity, immortalised by Verrocchio, and Donatello, incarnations of irresistible force, like Carmagnuola, Gattamalea, Colleone, Piccinino, Hawkwood, Giovanni delle Bande Neri. Some again were a Pope's mignons, like Girolamo Riario at Forlì, Cesare Borgia in the Romagna. Others were nobly born citizens, more politic or more picturesquely violent than all the rest, who gradually rose into supremacy—like the Medici, the Baglioni, the Vitelli.

The cities that carried the great name of Republics were not democracies in our sense of the word; and the burghers were but a small body of the citizens. They were restless—more restless than the despotisms—consumed by the passion for experiment, like Genoa, too artificial in their ideals of development. Internal factions rent them, as in “fair soft Siena,” yet red Siena, seething with its parties of angry patricians, oligarchs, rebel delegates, plebeians, till in the sixteenth century Pandolfo Petrucci crushed the city into uneasy slumber. Only Venice, lonely and sumptuous, throned by the Adriatic, seemed the dream-Republic, concealing her stricter bonds under her bridal robes.

Both despotisms and Republics would have autonomy at any price; but with the passion for independence dwelt, as always, the desire to rend

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it from others. So Pisa devoured Amalfi, Genoa Pisa, Venice would fain have had Genoa; while the land of Italy lay unheeded, ready for the invaders.

iii

The Renaissance Spirit works both with the despots and against them, rejoicing equally in tyranny and tyrannicide, in the tradition of Cæsar and of Brutus. Memories of Imperial Rome made more endurable the blood-lust of the Visconti and the banquets of the Borgia: Periclean Athens entered into the growth of Medicean Florence. But the antique histories also quickened the fair fierce dream of Freedom, that beautiful chimæra for ever preying on the heart of a humanity that carries slavery in the pulses of its blood. Machiavelli in the *Discorsi* is as interested in conspirators as in princes; and his heart hankers eternally after the great example of the Roman Republic, while chroniclers like Matarazzo are torn between their æsthetic pleasure in the beauty of the splendid beasts of prey, and sorrow for their ravages. The perverse and subtle Lorenzaccio, after the slaying of Duke Alexander, writes an Apology irradiated by the figures of Greek and Roman avengers. Olgianti with his two friends slays the tyrant of Milan with classic orisons; and he endures his torture in the anesthesia of Hellenic memories. The sculptors carve Davids and Judiths to delight the eyes of the people who lapse softly at times under the Medicean rule. These dominant notes persist. In many senses the Renaissance is fulfilled only in

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the Revolution, with Robespierre and Saint-Just for the children of Brutus, and Napoleon for liberticide.

Again, the Hebraic element, which crosses and darkens the clear Pagan traditions, alters now and then the history of a town, as when Savonarola gives Florence a constitution, and drags the capricious bright woman-city into a momentary theocracy.

iv

Presently five great powers emerge in Italy—Milan, Florence, Naples, Venice, and the Papacy ; but these are all eager for their so different selves, and therefore willing to greet any ally, however alien or dangerous. So that the conjunction of the five stars of Italy prepares her horoscope for the disaster of invasion.

Venice sits isolated splendidly, mistress of the Adriatic, an Empire-City, dim and strange with sea and sunset, red-rose and emerald her palaces, hushed with a dream of the East—so serenely and nobly ordered that the sudden pang wherewith she gives pause to a Doge like Foscari or a condottiere like Carmagnuola seems justified by her divine nature, cruel and secret in its unimaginable ways. So like the very mythos and symbol of a state does she seem, this miracle on the waters, with her broidered palaces frescoed with festival, her half-heathen sea-coloured temple, her cargoes of peacocks, apes, and ivory from Tyre and Sidon. Her populace is carefully tended, her guilds have their largess of delight, if not their portion of power, her dependencies are wisely governed : her

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young patricians are moulded to the uses of the state, and her Doge, the sumptuous symbol of her suave implacable power, has a sacerdotal prestige and a mystical marriage like some priest-king of ancient Asia. She remains stable, moored fast by her elaborate Grand Council, working secretly and mercilessly through the Council of Ten, jealously watched by great nobles, the close oligarchy of the Golden Book, who are also merchants, long time aloof from the intrigues of the mainland, content with her Empire of the Mediterranean. By turns she fights and temporises with the Turk, against whom indeed she wars for sixteen years, unholpen by the other states who drew her into the conflict : defeats Genoa her rival ; then, when the newly explored Atlantic sucks away some of the great trade routes from the Mediterranean, she preys uneasily on the mainland, and, isolated, suggests the conquest of Naples and Milan to the French, till her intent policies enrage the terrible Julius and her other enemies into the League of Cambrai (1509), in which the Pope, France, Spain and the Emperor combine against her. The wars that follow cover the period of her gorgeous decline.

Milan was an opulent and stately centre, ruled first by the Visconti, whose power, faintly authorised by the investiture of the Empire, was established with a *coup-de-main* of cold master-craft by Gian Galeazzo, a king among the blazoned Vipers of his race. Gian Maria, whose hounds were sated with human victims, died for his lust and cruelty : his brother, Filippo Maria, suspicious, lowering, terrified till death taught him courage, called in

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Francesco Sforza as his condottiere, gave him his daughter Bianca in marriage, and so, unwittingly, raised up a new dynasty in the idolised and magnificent person of that ploughman's son. But the power was speedily diverted from the direct line of Francesco's grandsons by their warden and uncle, the famous Lodovico il Moro, whose uneasy suspicion of possible assailants and consequent interest in distracting factors was a prime cause of the coming of the French who were afterwards to destroy him. His tyranny was brilliant; but its magnificence, while it amused the Milanese folk, exhausted the treasury; and his popularity lay more with the artists he nourished than with the citizens, perplexed by their ambiguous shifting prince, indifferently meditating the politic murder of kinsfolk, and the beauty of a masque arranged by Leonardo. He welcomed, then deserted, the fatuous Charles VIII., was himself overthrown by Louis XII., hungry for the Dukedom he claimed through Valentina Visconti, his grandmother, returned to an impoverished city that received him gladly, having tasted the bitterness of foreign military domination, only to be again checkmated by the French, the flambeau of his ducal pride guttering out miserably at last in the dungeons of Loches. The Duchy, tossed about between invaders, was at last restored to Massimiliano Sforza, at least nominally, by Julius' request.

Florence lives in eternal flux, experimental like modern Paris, till the Medici betray her liberties by their unostentatious capture of the councils. Thereafter she too temporises with the French,

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tries a theocracy with Savonarola, has her reactions, confuses her civic soul with Pallesehi, Piagnoni, Arrabbiati, Libertines, and many doctrinaires, till the apostate Medicean Pope avenges himself by setting the army that sacked Rome upon his own city at bay, beautiful at last with the desperate certitude of a heroic dream. She dies betrayed within and without, is violated by the rabble of Lutherans and Spaniards, and the last bastard Medici possess her corpse. But of Florence more hereafter.

Naples, the soft gracious siren-city, born to be the odalisque of a despot, after tragic histories finds herself in the fifteenth century (1435-1458) peaceful under the scholarly and dignified Alfonso of Aragon, really merely an adopted and then repudiated heir of Joanna II. His bastard son, Ferrante, broke the strength of the feudalism that was more firmly based here than in any other realm of Italy, completing by perfidy the violences of the Barons' War. Both he and his son Alfonso were seriously disturbed by the Angevin claim to Naples, which was dynastically of some authority; and, when Charles VII. reached Naples, Alfonso took flight, abdicating in favour of his child Ferrantino, who acted with much grace through the drama and regained the town after the departure of the absurd conqueror. But after his death the contention for the kingdom of Naples was resumed, and Spain devoured it in the end.

Rome is distracted by the terrific anomalies born of the presence of a Pontiff who is at once the Vicar of Christ and a temporal prince, and of the

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destructive idiosyncrasies of the amazing personages who "enjoyed the Papacy," as Leo X. put it, during the Renaissance Period. Whether the Pope, like Sixtus IV., be intent on carving Italy to please his young nephews, or, like Alexander VI., on treating with Louis XII. for the exaltation of his son in the Romagna, or, like Julius, on creating the States of the Church by force of arms, or, like Leo X., on playing doubly with Francis I. and Charles V. for the advantage of his house, or whether, like Clement VII., by selfish cowardice he overwhelm the Sacred City with the horrors of the Sack, he is always a factor in the dismemberment of Italy. Even that helmeted pope of battles, Julius II., with his cry of driving out the "barbarians," dealt with them amiably enough when his real interest, that of aggrandising the Papal dominion, could be furthered thereby.

So it follows that of all the five—Milan, Naples, Rome, Florence, Venice—not one was guiltless of the coming of the destroyers.

v

It was the prompting of Lodovico Sforza that finally brought Charles VIII. of France, ungainly, unromantic dreamer of romances, strange child of Louis XI., on his militant picnic of an Italian invasion. Il Moro suspected Piero dei Medici, suspected Naples, whose princess had wived the nephew whom he had displaced. He wanted the French to divert attention till his power had assumed the aspect of permanence. Pope

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Alexander VI., after some petulance, made peace with the newcomers for his own ends. Ferrara, though not loving its Milanese son-in-law, also desired them; and Savonarola's party in Florence longed for Charles, the purifier and deliverer, with a mystical if mistaken urgency. He came headlong, tumbling into victories and out of the fruits of them, sorely perplexed at Milan and Pavia by discordant, insistent appeals to his heart, inadvertently causing the fall of the Medici, painfully torn between Florence and Pisa, satisfying neither, enduring the magnificent affront of Capponi, "If you blow your trumpets, we will ring our bells," passing peacefully to Rome, bearing off the precious Djem, brother of the anxious Sultan, making compact with the Borgias, completing the moral ruin of himself and his army in sorcerous Naples, turning north with a hostile league forming firmly behind him amongst the former friends now sick of his armies. Venice, Milan, Rome, Spain, Maximilian yet winning the battle of Fornovo against great odds, returning lightheartedly, without gain to anyone, yet having out of his tumultuous folly and Italy's household jealousies created a ruinous foreign policy and precedent.

It must be remembered that the French were at first not so alien nor repulsive to Italy, amused by the fine fantastic tradition of the imperial saviour, Charlemagne, so that Michelet's emotional account of the relations between the two countries and his wrath at the ineptitude of the French kings who wasted the Italian lovingkindness is not unjustifiable. Louis XII. came with a grim hereditary

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hunger for the Dukedoms of Milan and Naples, and was for a while supreme in Italy, till the greeds of Spain, Maximilian and the Swiss entangled and exhausted his armies in endless wars, lightened chiefly by the brief bright career of Gaston de Foix. The volatile Francis the First took them up only too lightly, and the dashing victory of Marignano struck the key for a campaign of fortune. Evil chance, for so the long drama between Francis and Charles V. was fought out greatly in Italy! Francis, that specious knight-errant, is never faithful to the land that lures him. At last there is the black treachery of the constable and the overthrow of Francis at Pavia. . . . Then, traitor in captivity, a king unkingly, he sells Italian honour for his freedom. But Italy made a subtle and dangerous return to France when she sent Medicean Catherine into the House of the Valois.

The Empire, undone from its holy traditions, become a mere hateful kind of centralisation, casts its Spanish and Austrian chains over Italy; and Charles V., in whom so many racial elements are stultified, sits withered on his omnipotent throne like a parody of the Renaissance ideal of synthesis. So, while the states consolidated, Italy dreamt on, dependent on her mercenaries, till she fell before a lower type. This refusal to become a nation till so late in the history of Europe has been urged against her in every note of reproof and deprecation; yet that refusal was to our eternal advantage. Through the chaos of the internecine wars of Renaissance Italy, the "scheme and equilibrium" of Western Europe slowly declare themselves, say the his-

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torians, with cheerful conviction that the change is from evil to good. But are "scheme and equilibrium" goods in themselves to any but formalists? The period of conflict and "chaos" is the age of painting, sculpture, literature, architecture, a scenic public life and a complicated personal existence unequalled in the history of the world. That little states are more favourable to the development of human charm and intelligence than great nations seems an obvious enough moral. France, as a congeries of little kingdoms, Spain when it was many Spains, the Empire when it was a welter of small principedoms, were all great and fruitful in the things that justify humanity. England as merely England, Scotland as Scotland, Ireland as Ireland, wrought out their several tempers in priceless individual forms of expression, as now they cannot do. The mass of the people suffered from the violence of wars, but perhaps not more than they endure from the greed of capitalists. "Scheme and equilibrium" seems to end merely in a deadly uniformity that impoverishes the capacity of the human race and encloses in hidden places the undying art which expresses human difference, in a dull national ideal of bulk sustained by a military and naval parade, wearisome and meaningless to the last degree the cowardly ostentation of defence where there is little to defend. The "Great War," unlike all other wars, since chemistry and machinery made it more an illimitable massacre than a war, has left us exhausted and cynical, and as yet without vision, inclined to mock at national aspirations which must require at least a century or two to

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materialise. The League of Nations may be a fantasy of individual persons ; a league of definite nations might be desirable. One could always trust humanity to make certain that it would not be a league of nations conforming to one pattern. Ghastly, unspeakable as future conflict in Europe must be, the peoples have not settled their differences, and councils seem more futile than ever. It is possible that the spirit of democracy may protest : " Give the workers their birthright, and let them live amicably, though diversely." Even then, one who is both democrat and historian, stoically admits that perfect peace may have its losses. Human genius often finds its most astonishing expressions in an atmosphere of strife. However, the dangers of perfect peace are as yet exceedingly remote.

vi

Of all this political turmoil there is criticism enough, for the Italians of the Renaissance are self-conscious through and through. The Florentines especially write their cold clear histories of burning matters, Villani, Leonardo, Bruni, Nardi, Varchi, the icy Guicciardini.

But the greatest of the critics is Niccolò Machiavelli (1469-1527), with his " sad lucidity of soul," so much too cognisant of his own age and its perils that Europe drove him into ignominy with a shudder. He contemplated the conditions of his time ; he diagnosed the malady ; he ardently advocated a remedy : yet his real patriotism failed to move greatly by its too despairing acceptance of

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things as they were. Besides, he made the eternal mistake of the theorist in imagining that formulæ fit for the inorganic world, even when inductively obtained from past experience, can cover the vital mystery of the follies, failures, recoveries, surprises and triumphs of humanity. Out of place, out of favour, with the marks of the rack on his body, he dedicated his manual of princerecraft to the degenerate namesake of the great Medicean Lorenzo, desperately hoping that this dukelet might dare what greater conquerors had failed to accomplish—the unity of Italy. Yet it is doubtful if the Duke of Urbino ever saw the famous volume.

Through *The Prince* dwells, like a deep mournful chord, the idea of the impossible beauty of a Republic. It is the desirable state; but, humanity being naturally perverse and disorderly, the times so distract and lawless, despotism is the alternative to anarchy, and the perfect Prince the only saviour of Italy. With a calm tolerating recognition of the involutions of good and evil, Machiavelli examines the problem of how to become a prince, and how to bear oneself in a princely way. He is like an engrossed analyst separating the elements of political motive, a mathematician working out in cold algebra of diplomacy how to solve the equations of the desire of power and its beneficial fulfilment. Behind the dry sentences broods a dark pleasure in facing the truth and its consequences. Humanity is intimately known to him, the humanity of “the three scales of intelligence, one which understands by itself, a second which understands what is shown it by others, and a third which understands neither

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by itself nor in the showing of others." He knows the mortal inertia that in some states will passively maintain the accustomed ruler if he be no monster ; can enunciate the bitter wisdom of the fact that "the injury we do to a man should be of a sort to leave no fear of reprisals." The Prince may have public and private virtues ; but, since human nature is not quite governable, he had better give way to vices that do not affect his strength as a ruler. It is more necessary to be feared than loved : but the Prince must be both lion and fox, and should seem, at least, to be merciful, faithful, humane and religious.

The most characteristic passages, of course, occur in his contemplations of shining examples. The exposure of the follies of the occupation of Louis XII., who destroyed the weaker states he should have fortified and attached to himself, strengthened the strong in his friendliness for Pope Alexander, introduced a powerful rival in Spain, did not reside in his new dominions, made no colonies, and robbed the Venetians, is complete and contemptuous. But he has a scientific rapture over perfect examples in describing how Francesco Sforza and Cesare Borgia became Princes "by merit and good fortune." Cesare failed in his career of conquest, he holds, "through the extraordinary and extreme malignity of fortune." He displays Pope Alexander's diplomacy, craftily moving in the Romagna, restrained by doubts of the fidelity of his forces and the caprices of the French ; then meditates admiringly Cesare's great master-stroke at Sinigaglia, where, under pretext of conference, he slew all the

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dangerous condottiere lords who had rebelled against him, and considers the subtle wisdom of his dealings in Romagna, making the unfortunate Ramiro d'Oreo an instrument and a sacrifice for the "pacification" of the region. Every contingency was foreseen, except that he himself should be ill at his father's death. Shaken by nearly mortal malady, he then made the supreme mistake of permitting the Delle Rovere election to the Papacy, for "he deceives himself who believes that, with the great, recent benefits cause old wrongs to be forgotten." But for this mishap Cesare might have unified Italy; and events would have compelled him to erect the states of the Church into a temporal kingdom—a most desirable consummation for Machiavelli.

In the *Discourses on Livy* and the *Art of War* he works out the same cold analyses, with the same candid delight in stating clearly the dreadful alternatives of practical politics. It was he who recognised in the mercenary armies the bane of Italy, proving beyond argument that, whether successful or defeated, they were equally dangerous, and urging the necessity of an armed militia. It was he who indicated the Papacy as the selfish destroyer of Italian honour and liberty. It was he who anticipated the Nietzschean indictment of the "slave morality" of Christianity by his cold criticism of that religion as destructive of the courageous virtues that build a strong state because of its intense approval of passive endurance and long-suffering in the hope of heaven. And no lyric cry to Freedom can be more sincere than the

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secret exultation of the reference to Republics in this manual for tyrants. "In Republics there is a stronger vitality, a fiercer hatred, a keener thirst for revenge. The memory of their former freedom will not let them rest." And again, "For in truth there is no sure way of holding other than by destroying, and whoever becomes master of a City accustomed to live in freedom and does not destroy it may reckon on being destroyed by it."

His reward was that of a sinister and strange renown, and the hatred of Catholic and Protestant, the one detesting the apostle of tolerance, the foe of the Holy See, the other seeing in the Massacre of Saint Bartholomew a bleeding fruit of his very teaching. But Elizabeth, and William the Silent, and Henry of Navarre, no less than Catharine de' Medici, were "Machiavellian" enough in their policies; and the despot with a dream of consolidation has always been intimate with his book, to the days of Napoleon. The divorce between the ethics of the state and codes of individual morality has never ceased to exist, though now, not less than in the days of the Florentine secretary, is it considered a maddening crime to explain that no nominally Christian state conducts its business with regard to the beautiful anarchism of the gospels. Machiavelli recognised the fact candidly, and drew some deductions, without shock, shiver, or snuffle. His fault lay, not in stating frankly truths still insufferable to minds drugged by the Press, banal mother of illusion; but in this—that, loving a noble ideal, he attempted to compromise with its enemies, and

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quieted his conscience by trying to prove that the second-best is as good as the best.

Another kind of criticism, more restive, more convincing, rises from the artist who is also a thinker. The weary indifferentism of Leonardo, and the tremendous indictment of Michelangelo's *Dawn* in the Medicean tombs, as well as the sombre protest of some of his sonnets, reveal what these great spirits thought of political Italy.

vii

This Italy, then, lovely and unquiet, seemed to Europe a Garden of Armida, in whose arms her conquerors dissolved. Michelet's picture of the rude masque of the astonished French soldiers representing the legend of the Borgin is sufficiently vivid. Doubtless there were sober citizens in Renaissance Italy; but it was more obviously peopled by fiery-natured despots, strange heretical scholars, curious artists, deliberate exquisite women, and beautiful wanton boys, all intent on exploring themselves and others to the last recesses of pleasure or pain, and living in decorated towns set like a stage for the bridal and mortal interaction. All authority had been shaken, all the bonds loosened, all the curiosities awakened. So much was new that everything might be known: so much felt, there seemed no limit to feeling. The social psychology of Renaissance Italy, like that of ancient Greece, can never be analysed, nor the mysterious relation of the efflorescence of genius to some fever of the spirit be understood, until

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historians can state the mere facts of the case in a scientific temper, without gloating or deploring.

The social conditions of Italy, as they seemed to the Elizabethan playmaker, and as they still affect the chronicler of to-day, are mainly equivalent to the state of things that centres in the personality of the despot. And not so wrongly, for, as the leader of armies, the creator of courts, the patron of scholars, the lord of artists, the shaper of towns, he does strike the master note of the fifteenth century.

It is true that astounding passions convulse with fratricide even the House of Este, delicate and courtly in Ferrara; that the Malatesta and the Sforza and the Baglioni and the Borgia families did things we do not now openly name, although they exist. It is extremely difficult to compare a frank with an insincere age. Still, it is undeniable that the despots were cruel and lustful as a rule, moved both by the madness of their uncurbed power and by the insecurity of their tenure. They were like heathen gods, and acted like them, mercilessly, swiftly, with strange interludes of sweetness, tenderness, grace. But they played their part superbly—were alive spiritually and intellectually; and, knowing that their people required of them magnificence as the price of its forbearance, they justified themselves by bringing some forms of splendid life to perfection. One madman might feed his hounds with human flesh; another commit incest like a pagan divinity. Yet the novelist Bandello shows even the degraded Alessandro of Florence doing justice to the miller's girl; and

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Galeazzo Maria Visconti can write a wise and vivid remonstrance to Venice concerning its selfish policy. Lodovico il Moro, with all his serene immorality, makes a Milan like a great picture, fills his palace with scholars, poets, artists, lovers, till his great Court sheds fragrance and charm over the whole city. Lorenzo devises sweet songs and pageantry for Florence, creates a Platonic Academy, and makes the Garden of San Marco, stored with beautiful relics, a school for artists. Leo X. fills the Vatican halls with music. Sigismondo, strangest of all, makes songs for Isotta, to whom until death he is faithful "in his fashion"—and for him Alberti turns a Franciscan church into a humanist temple. Federigo da Feltre is a just ruler and a merciful condottiere, a scientist, theologian, Aristotelian, who composes a court like a symphony, and founds a great school of education.

They justified themselves, as an aristocracy must, by flowering, since an order that cannot flower, seeding hopelessly into dull folly, is at an end. The people endured them, for they fed its eternal hunger for the spectacle of beauty, magnificence, life spending itself in love, conflict and spiritual liberty. The despots gave the bread of life, even if it was leavened with blood; so that the *popolo minore* was nearer to them than to the aloof feudal princes of former times or their pallid representatives of to-day. The beauty and brutality of ultimate things were manifest in these overlords, making them dear if intolerable, superb gladiators in the arena of life, where their folk might sometimes decide the final thrust. A Renaissance

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Prince was a banner for the imagination, in his charm, passion and audacity, going burningly about the world which caught fire from him. The strange heads stamped on the medals of Pisanello or Pasolini, brooding and sullen in their pride, wreathed with unsatisfied desire, are moulded of fatality and power; but the mouth is of torment.

The family history of the Baglioni is eloquent of what Perugia and the peasantry round it endured in them. Unrestrained as tigers, as lithe and as gorgeous, these princelings stormed and slew in the hill-town where Perugino imagined the smiling, infinitely tender Madonnas, and the young Raphael learned by heart their delicate insolence for the figures of his frescoes. Matarazzo is deeply moved when he speaks of them—the wise Guido, the High and Mighty Astorre, all golden and chivalrous, Semonetto, at eighteen years a cruel and lovely Achilles, the puissant Giovan Paolo, the centaur-like Gismondo, the slim Protonotary Gentile, the bitter Carlo, and Grifonetto, for beauty a second Ganymede, who was with his wife “like angels in Paradise,” but who, poisoned in heart by Carlo and others, resolved to slaughter all his kinsfolk, at a time when the dazzling nuptials of Astorre might indeed have provoked the wrath of the gods. The chronicler describes, with the pity of a Chorus, *el gran tradimento*, the tragic slaying of desperate unarmed men, the great stateliness of Astorre and Semonetto dead, the escape of Giovan Paolo, the somnambulistic condition of Grifonetto when his “sweet mother” Atalanta cursed him, and would not see his face, the dreadful dramatic meeting of

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Giovan Paolo and the traitor, his wounding, and the coming of his mother. "Thereupon the noble youth stretched out his right hand to her that was herself so young, and clasped his mother's white hand in his. Then at once the soul left that beautiful body and departed, comforted with the very great blessing of his mother in requital for those former curses." And the church was washed with wine. And the city went on suffering strange oppressions; yet was "had in honour" because of the pomp it maintained.

And was right in a way. For the despots were of the people. The triumph of the individual is the joy of the Renaissance. Beauty, genius, courage, craft, some exquisite, or dissolvent, or quelling personal value might make you a despot, or a lord of despots. Certainty of heirship, imperious right of birth had vanished. It was the age of love-children; Leonardo, Alberti, the Malatesti, the Estensi declared in diverse ways the unsanctified unfettered passion of their birth; and the lowly sat in the seats of the mighty. Worth was the bond of friendship. Ficino and Poliziano are really beloved of Lorenzo. Alberti, Raphael and Leonardo are received as great lords. The Pope is ready to go to war for Michelangelo. When Poggio writes "on nobility," he agrees with Niccoli and Lorenzo that nobility rests upon the power of charm of personality.

viii

So was developed an art of life, built round with scenic architecture of cathedrals and palaces, set

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divinely, woven of action, love, diplomacy, music, madrigals, pictures, gems, lovely brocaded persons, Latin orations. This artistic product lay nobly open more or less to the public eye. The castle became a palace, the garden enclosed, a loggia, the college an academy, the guild-house a thing of beauty.

The educated classes moved into one, now that nobles and burghers were pent together within the walls. The arts and crafts kept their dignified ways through all the din of battle and the sack of cities, enriching the world with workmanship both superb and sincere, for it was constantly required of them, and, whether in war or peace, their doings lay in a great sunlight of approval. The still poorer sort endured, suffered, were ravaged by famine, sack and pestilence; yet were succoured by many guilds and brotherhoods with sacrificial tenderness; yet found life sweet in the sun, had much laughter and horseplay and festival, and were leavened by romantic hopes now long ravished from them. It is to be repeated that in that age of *virtù*, courage might make a peasant's son a condottiere, and a duke, a liveliness at his letters, a scholar for whose presence cities wrangled, a sense of fair colours and exquisite shapes, an artist for whom princes disputed. At the worst, they had their pleasure in the spectacle, their joy in the drama of existence so ignored by the modern reformer, who thinks man lives by brown bread and eugenics alone, and cannot understand why the stair of a slum courtyard may lead more directly to the palace of rapture than the porch of a garden city. Besides, every child born into a city

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of Renaissance Italy entered into a heritage of visible beauty, which quickened the pulses day by day, a life of processions, festivals, public squares, made marvellous by the greatest genius the place could buy, for it was not yet an era when the people could be put off with trash. They moved freely in the august presence of great art, for bad art had not yet been invented.

ix

The sinister note is the worship of wealth, for its illimitable powers. To raise the great domes, indulgences will bring money and enrage Luthers. To build the great palaces, to hire the troops, to reward the artists, maintain the scholars and poets, send the embassies, buy the Papacy, money must come. So the financier rises into fatal honour, and the moneylender also becomes a prince. Charles V. is Emperor through such auxiliaries; and the Spanish thirst for gold ruins the newly discovered world. Germany sees itself sold; and divines that monasteries are a richer prey than the Jews.

At first the darker import of the financier is not apparent. He takes on the flush of his time, and easily assumes the habits of a great lord; but as the excitement of the period fades, his evil shows cold and hard. Money is adored for itself, and the great middle class slowly and securely builds those ramparts of mean and narrow comfort, and base security, which have for centuries repulsed the attacks of the impassioned and the pure in heart.

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Leading Dates

	A.D.
Gian Galeazzo Visconti created Duke of Milan	1395
Alfonso the Magnanimous, Lord of Naples, dies	1458
Francesco Sforza dies	1466
Reign of Lionello d'Este	1407-1450
Death of Sigismondo Malatesta	1467
Assassination of Galeazzo Maria Sforza	1476
Death of Lorenzo de' Medici	1492
Invasion of Charles VIII.	1494
Battle of Fornovo	1495
Fall of Lodovico Sforza	1500
<i>El gran tradimento</i> of the Baglioni	1500
Cesare Borgia destroys his Condottieri at Sinigaglia	1502

Chapter iii

Intellectual Contrasts and Reconciliations

i

The antitheses of intellectual and spiritual attitudes which astound the adventurer in Renaissance history were, as the first chapter indicates, sufficiently precluded during the Middle Ages. That persistent Asiatic under-tow continually dragged the barques of the faithful to the sands of the sweet Pagan lands of Phœacia. From Spain and Sicily wandered the legends of lovely Moorish pavilions of pleasure : the great marts of Bruges and Venice exhaled the luxury of the East, till it was borne into the very Nativity and Paradise pictures in their churches : even the scholars of Cluny had their silks and ivories and painted things, mutely communicating the insidious heresies of the senses. The Crusaders went and came, weary with ironical surprises ; and the Templars, smitten with blasphemy in the very Holy Places, made themselves as gods, and worshipped in alien symbols. Arab and Jew infected even impassioned Christians with curiosity concerning Avicenna, Averrhoës and Aristotle. All this Orientalism of temper pulses strongly into the Renaissance, especially through half-Asiatic Venice, its gracious languor altering the chemistry of the soul of Europe, and commingling the revival of the Greek spirit with a more dissolvent reverie. So that the ideal of antiquity is

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still confused, a god of Asia and Greece, Dionysos, not Apollo, a reconciler of East and West, of ecstasy and reason.

The real note of the Renaissance is not its violence of contraries, but its conscious yearning after the reconciliation of contraries, some synthesis to bring into harmony all the gods, all the desires, all the curiosities. The smouldering incense-like heresies of the Middle Ages had already perfumed the altar for the God in whose burning ecstasy all things were to be unified. Against the mystical saints the dogmatic saints found it hard to keep doctrine untainted; and round the Alexandrian sweetness of the Fourth Gospel many visionary souls had hovered like violet moths. In 1134 the idea of the Immaculate Conception became part of orthodox belief, deepening the sense of intimacy between human and divine, striking its strange aurora of Paganism through the faith. Then there were the lovers of the Holy Ghost—the Albigenses, expiating their Saracen heresies concerning body and soul under fire and sword, and the Brethren of the Free Spirit, burned desperately at Cologne. The *Fratres Textores*, muttering lullabies of God over their looms, Robert d'Arbrissel trying to strike a tender unison of sex in the honour of God by founding the Order of Fontevrault; the *Fratricelli* of Italy, the Quietist Dominicans of Strasbourg, mystics like Eckhart and Tauler, Suso and Ruysbroeck, are all variations on the theme, *Deus est omnia*.

Amaury of Chartres had prophesied three ages of history; but it was Joachim of Flora whose vision had aroused some passionate expectation of a

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miraculous conclusion to a trilogy of divine wonder. "The kingdom of God is past, the kingdom of the Son is passing, the kingdom of the Holy Ghost is to come," said he, and embroidered the theme with beautiful exciting images. The Holy Ghost who could reconcile East and West, human and divine, under whose power the visionary would live in the inexhaustible ecstasy of love, was to brood over the world. But Saint Francis, praising God through the fortified cities and the austere sweet spring-fields of Umbria, kindling the rapture of the Pantheist in the censer of the Canticle to the Sun, with his childlike equalities, his kind order of Tertiaries for those wistful souls torn between Earth and Heaven, was a better reconciler yet. So was Jacopone da Todi, loving Love for its own sake, neither for wings in Heaven, nor pangs in Hell, singing *laudes* in the vulgar tongue out of his Papal prison-pit. Among intellectual heretics, Abelard, striving towards the marriage of the intellect and the imagination, founding the monastery of the Paraclete, claiming the redemption as a pure act of love, singer, Grecian, Hebraist, dialectician, suave and ironic like Reman, till he was demured and embittered : Guido Cavalcanti, dreaming in Florence streets, "seeking reasons to prove there is no God" : Boccaccio, with his Pagan gaiety and moments of terrified superstition : Petrarch, starving for Greek, yet calling for divine aid : above all Dante, with his arrogant assumption of the supremacy of his own ethic, his praise of adolescence in the *Convito*, his exultation in the defiance of the proud and the heretical in their circles of torment, as well as his

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belief in the deity who set them there—these, though mediæval in their fibre, are the real precursors of Renaissance intellectual contrast. Frederic the Second, again, is almost pure Renaissance. This strange being, who loved Asiatic, Arabic, Grecian and Northern elements, who issued gold coins of antique beauty, who essayed curious reconciliations of Avergghoëism and Kabbalism, who drew to himself the sinister renown of the authorship of the mythic *De Tribus Impostoribus*, yet crowned his sombre and splendid head at the Holy Sepulchre, who kept a clear detached mind amid a fierce mysticism of the senses, whose insatiable curiosity Michael Scot and many another laboured to appease, yet who was ready at times to persecute other heretics when it suited him, was “modern” to the last degree in his Sicilian court.

ii

The difference between the Renaissance and the mediæval conflict is that, partly because of its long preparation, partly because of historical, geographical, scientific discovery, partly because of the overthrow of authority, the human soul becomes *conscious* of itself and its antinomies, while the human body asserts itself as an equal, no longer an excommunicated thing, merely endured when not proscribed. The soul, realising that it was conscious before, in Athens, in Rome, and even in Jerusalem, becomes conscious again; and, realising also that the body once before, in Athens, in Rome, though not in Jerusalem, seemed one with itself in beauty, invites it to declare that lost wisdom. Consciousness is a

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rapture. The two, exasperated by the long division, meet and kiss. Good and evil unmask their kindred eyes. Reason and instinct communicate together. The strange Dove, symbol of life to many times and nations, hovers overhead, and the Kingdom of the Holy Ghost seems begun :

“ Shake off your heavy trance
And leap into a dance
Such as no mortals use to tread,
Fit only for Apollo
To play to, for the moon to lead
And all the stars to follow.”

The rage for synthesis leaps into fever. All art is thrilled with exquisite ambiguities. Is it god or angel, is it virgin or boy, is it Eros or Saint Sebastian that is pierced with his own arrows, is the forerunner Saint John or Dionysos ? The monks are artists, the Grecians are saints ; the condottieri are humanists ; the intellectuals have their martyrs, idolaters, confessors, lovers of reliquaries, adorers of the Holy Blood, of learning ; the emotionals have the diamond-like penetrations, the furies of curiosity, all the anomalies of “ thinking hearts.” That Italianate Elizabethan Ford is right in making his Giovanni reason out his strange love and agony like a hero of Shelley’s. Chiefs sink in the people : the people rise into chiefs. Humanity wakes in the garden of knowledge, and runs to eat all the fruits. Forts and Gothic churches are deserted. The sun is above, and even the women must have sun-coloured hair for the festival of life. Man, nor suppliant nor slave any more, is alone

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in the infinite with gods and devils of his own making.

“Where we are is hell,
And where hell is, there must we ever be,”

is now his cry when he knows irreparable defeat. Only he must keep enough mediævalism to give a faint savour of sin to his revels. So is born the sense of conscious delicate wrong, the half-ironical, half-perilous notion of the forbidden, Renaissance, “Italianate,” inviting to any adventure.

Upon this widening world, under the dissolving sky, of Columbus, Galileo, Copernicus, the spirit of man is drunken with pride. Knowing it has raised the heavens and sunk the hells, it drops the plummet of its power and finds life unfathomable.

iii

With this realisation—or magnificent illusion, which is just as potent—the Renaissance mortal creates a type, *l'uomo universale*. It seems so agonising to forgo any opportunity of sensation—to be a captain without being a humanist, courtier, lover, poet; to be a sculptor without being engineer, architect, painter, goldsmith; to be a lover without exhausting every opposed mystery of the art and compelling all graces and philosophies to its service. So a kind of man arises, almost incredible in energy and versatility—not paralleled at all in our times, though the odd group of Pre-Raphaelite people, especially Rossetti and Morris, approach its artistic catholicity more than others. But men like Leonardo, Michelangelo, Alberti, Pico della

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Mirandola, Lorenzo de' Medici, Montaigne, Shakespeare, Sidney, seem possible only in an age in which the things of the intellect are supremely esteemed, and personality is the greatest of the arts.

Leon Battista Alberti, for example, has a miraculous dexterity in physical exercises, especially archery and riding; he is a master of music and arms; he can paint and write on architecture (he first of all conceiving it as great music), and compose Latin verse. When, at twenty-four, he breaks his health in his inordinate study of law, he turns with a sigh to repose in physics, mathematics, astronomy, and building serenely arched temples such as that of Rimini: he is nevertheless a good comrade, and a man of most lovable temper, whose chief concern, after all, is the noble conduct of life. Landscape also he loves, and the conquest of difficult hills, so that no mode of vitality seems denied him.

Bayard in France, Sidney in England, the fabulous Admirable Crichton in Scotland, reveal how widespread was flung the net of this ideal. Renaissance men begin early, not prolonging childhood at the expense of the passionate irrecoverable period of youth, as does this generation, the poverty-stricken excepted. Philibert de l'Orme rules a hundred workmen at fifteen, Gaston de Foix lies dead in his beauty at twenty, lord of five victories. Boys are prince cardinals at fourteen, ambassadors of real import at the same age.

iv

Of course during this close-pressed period, life has an intense value; and so, as with all times and

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natures of extreme vitality, the conclusion of life is a haunting and superb obsession, since only cowardly and devitalised ages, dragging out a gross and colourless existence under a failing sun, refuse to consider the Triumph of Death, and deny the tribute of great verse and carved work and other beauty to the last and sovereign adventure. Simonetta dead is borne to her grave, garlanded and robed, in an open bier, that the people may see her haunting disquieting face, made serene with sleep, while the princes of the House of Medici walk among her hooded torch-bearers. And the sepulchral statuary of the Early Renaissance has not its like for divine pity, and nobility, and exquisite concern for the so lovely dead. Beatrice d'Este in the Certosa at Pavia, Ilaria del Carotto at Lucca, Guidarello Guidarelli, and Gaston de Foix at Ravenna--there are no more royal sleepers in marble than these early fallen.

Early fallen! The Renaissance is not tender in its temper; it has all the cruelty of things triumphal. But its adoration for youth aflower, and its pity for youth untimely destroyed, are piercingly sincere. For, when life is so manifold and so intense, youth is its great moment, when body and soul make one sweet chime together, and the senses are as joyous as the spirit is untired. Michelangelo and Shakespeare are alike ardent enough when they cast their pride of art in the dust before the momentary perfection of a piece of perfect humanity--a beauty "whose action is no stronger than a flower." Narcissus, Hyacinthus, moved in brocaded cloaks, the gracious half-conscious vision of life just touch-

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ing divinity ; and the love of the gods seemed to perish in every child laid in its marble sarcophagus broided with wreaths and torches, supported by not altogether Christian angels. The Renaissance people, of all Pagan festivals, keep spiritually the drowsy beautiful Anthesteria, narcotic with the lilies of death and dream-like resurrection.

v

The *uomo universale*, having learned all things, felt all things, wants his philosophic synthesis, as was said before. He loves the Pagan gods, still better, the Platonic myths, nor would desire a better epitaph than "His ghost be with the old philosophers!" Yet in his blood is the incurable hunger for Catholic ritual, and his curiosity feeds now and then on the Hebraic Kabbala. And why not, since Catholicism absorbed unto itself so much that is Pagan in the immemorial incense and symbolism and music, absorbed even the festivals of remoter antiquity, and baptized the very gods unto saints? The most frankly joyous Prelate wants in the end to be where he can

"hear the blessed mutter of the Mass
And see God made and eaten all day long."

It all ends in what it is convenient to call a "paganism" of conduct. When love is fervent it cannot say : "I love this, hate that," nor separate the perverse or incomprehensible colours from the "flashing beauty of the beloved." These lovers of antiquity, desiring, though vainly desiring, to make

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themselves anew in its image, adopted with enthusiasm what their Christian codes called sinful as well as what seemed innocent and inviolate. But there were differences. There was a Roman paganism of Rome, and a Hellenic paganism of Florence; and it is in some sense the cause of the failure of the Renaissance that the Roman triumphed over the Greek spirit, as once before. Florence, all rose and lily, with her perfect aspirant Campanile for the calling heart, and her perfect Dome for the achieving intellect, with her clear, temperate, delicately outlined vision, her flowery singing days, her sense of rhythm and pattern in all her works, her note of reticence in passion, of irony in sweetness, volatile, but with the spirit of fragrance, capricious, but with the genius for weaving her caprices into a web of charm—Florence the mother, if the wayward mother, of all the greatest artistic genius of the Renaissance, went down because the senseless riot, the orgiastic excess, the luxurious Caesarian unoriginal magnificence of Roman Rome, that jumble of haughty dwellings quarried out of monuments much haughtier, drew the Northern anger on itself, and basely hurled it on her on her not guiltless of folly, but nobly recovered.

The famous legend of the Borgin family, however much be fable, presents an aspect of the Renaissance. In the Borgin rooms of the Vatican, painted all over by Pinturricchio with rose and golden stories, lovely and innocent, with gilded bosses and blue of the cherubim, like the tales that engage a fanciful child to sleep, with Lucrezia pleading as Saint Catherine and Pope Alexander meekly kneeling,

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the Madonna and the saints on the walls, Isis and Osiris on the roof—in those rooms long sealed by the imprecation of Julius, the entirely Pagan revels of the *Banquet des Courtisanes* took place on All Saints' Eve. Pope Alexander, la bella Giulia, his idolised children, the Duke of Gandia, Cesare, and Lucrezia, a golden group satisfying every desire in the holy house of Christendom, the immoderate celebrants of their Lady of Pain, have become the very myth of one side of the Renaissance. Yet Pope Alexander was a less intolerable pontiff than many—paid the salaries of his people, was not cruel, despite the legendary poisons shut in the black pearls. As for Cesare, he was Machiavelli's "superman" indeed—magnificent, perfectly unflinching, an admirable captain and a just lord during his occupation of the Romagna. A singular figure, *biondo et bello*, once "the most beautiful person of his century," humanist in his education, yet ready to slay his totem, the bull, in the public ring, secret immeasurably in his private life, dazzling with supreme pomp when he appears publicly, setting themes for poets in his camp leisure, rolling a golden perfume ball between his hands as he meditates his tranquil and ruthless path to his end—a path strangely diverted to an obscure death on a battlefield in Navarre!

But Christianity awoke again and again in the passion of the Renaissance. It seemed as if once more it fought in strange interactions the Mithraic rite, reincarnate in the Bull of the Borgias. The Classical Revival was not altogether against it. In one way it quickened that ancient sense of the necessity of propitiation, of the adoration of the

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dying God, which brings in the great Latin mystery of the Mass the bread of angels even to the unbeliever: the need for ecstasy which drove the Greek to the Orphic rite and the Eleusinian mysteries did not wither out from a humanity that had slept for centuries in the Garden of Gethsemane. In another, it made more apparent the Hellenic charm and grace in the Gospel story, all its idyllic elements, of Nativity, Epiphany, Resurrection, its decorative pattern, and grouping of tender figures. We find it in Lippo Lippi, Donatello, even in Raphael—the joyous tender Franciscan vision fused with an imaginative delight.

vi

So now and again there are passionate returns to the purification of faith. Fra Bernardino purges the fire from the terrible eyes of Siena with tears of repentance, and humbles her to walk awhile with pierced feet in the very ways of Christ. Suor Columba, “delicately made and fair to see,” in her hood of white cloth, lies in trances, fasts and prays in fierce Perugia; and the Baglioni, those cruel, handsome Græco-Roman creatures, come to talk to the pale strange saint. Indeed by fits and starts the Renaissance desired the sense of sin. For that desire the Pauline and ascetic Christianity of Savonarola was mightiest. Extreme comes most kindly to extreme. Idolater and iconoclast understand each other best, since both confess the power of the idol. Therefore Pico della Mirandola and Botticelli and Michelangelo and even Lorenzo had

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their reverence for the monk who kept for them the bitter savour of the hour of penitence, when nothing else could slake the satiate soul.

Giohannio Savonarola (1452-1498) represents the moment of reaction in the Renaissance drama, the resurgence of the medieval conscience, the voice of terror and doom that cries through the sudden quietudes of exhaustion, when the eyes are sick with seeing, the ears of hearing, the senses of passion, the mind of understanding. No "reformer"

in the Lutheran sense, this Ferrarese monk was in the direct line of those Puritan and ascetic saints, like Bernard of Clairvaux, that have steadily maintained the iconoclastic wrath of the desert anchorites and the early Christian Fathers within the all-transmuting Church. Yet, though he had fasts, trances, prayers, he was rather priest than saint, more of Paul than of Christ, dogmatic, narrow, severe. Thoroughly shaped by the medieval training of his Dominican Order in the school of Saint Thomas Aquinas, he yet caught a little of the divine infection of the Platonic dream, which made more acceptable to the friends of Lorenzo this dramatic prophet, with his instant speech of doom, over-throw, desperate appeal—a type of figure always ardently appreciated as a fountain of refreshing contrast by the delicate imaginative children of luxury so denounced. Savonarola was a true revivalist. Florence singing hymns of "holiness," burning pictures of the nude, and antique busts and manuscripts, illuminated versions of Pulei and Boccaccio, with gauds and cosmetics, games, chessboards, and mirrors, in its bonfires of the

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Vanities, dancing in three circles of monks and boy-angels, young laymen and ecclesiastics, aged citizens and priests, was merely indulging in some inversion of its customary carnival. No saint, for he was intolerant ; unwise, cruel (his penalties for the sins he hated were merciless), not even perfectly candid in his belief in his prophecy, he had all the defects of a naturally solitary soul, a recusant to visible beauty from the first, angry at the pomp of the world, shut away in a holy isolation from early years, with the sense of sin heightened to a kind of sublime passion in him, his mind charged with images of Apocalypse. But from the narrow vessel poured a burning wine that seethed long in the veins of the changeable city, and settled into the lees of melancholia in the hearts of serious and impressionable artists. The average man resented him, his inquisitions and his intolerably severe interpretation of the reign of " Jesus Christus, Rex Populi "—soon hated his informers and his trying bands of holy children (who certainly are most of the Kingdom of Heaven when they are least conscious of it)—resented him precisely because he was no " Protestant " intent on compromise, escape from authority, and the levelling down and up of religious ideals and practices to a general effect of human decency.

The Borgia against whom he thundered did not handle him rancorously : the Medici, whom he is popularly supposed to have indicted, do not really appear to have been on bitter terms with the Prior of San Marco. But he could not sustain the superstitious reverence with which the Florentines regarded him after the fulfilment of his prophecies

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concerning the French. The Piagnoni, his followers, acted unwisely ; the Grand Council he advocated worked unfairly ; the lower people, deprived of their carnival and their Parlamento, was resentful. The torture and death of the noblest youth in Florence, suspected of Medicean sympathies, was connived at by him. He had political enemies in Milan and Rome. But his executioner was the City of Florence herself, enraged by the dangers of its Republic, frustrated of its expected sensation through the fiaseo of the Ordeal by Fire arranged between the champions of the rival orders, a sight anticipated with the cynical amusement of such a crowd as contemplated Peregrinus when he unwillingly completed his promise. The three fires in the Piazza under the strangled corpses of Savonarola and his friends image the ugliest moment in Renaissance history, the aberration from civilised ways of the protagonist city of humanism. Yet it was the obscure and primitive passions that Savonarola himself reawakened which in their incalculable recoil proved his destruction.

vii

Along with these warring dreams there is another fierce mediæval survival in magic and astrology, strengthened by the Hebraic studies and even by scientific discovery. It is difficult to realise the shock of these new conceptions. If a Copernican universe were true, why should not anything be true ? Especially why should not there be some traffic between things seen and unseen ? So you

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have Cellini's extraordinary scene of evocation in the Colosseum, "all full of devils," in the cloudy light of burning perfumes. And when young Astorre Manfredi was violated and slain by the Borgias in the Mole of Hadrian, what dim dream of elder superstition and the heavy sacrificial head of Antinous may not have confused the crime?

viii

The Renaissance folk made its real synthesis in art, most of all in Leonardo, where all its aspirations meet and mingle in triumphally, eternally disquieting perfection. They found it also in the dome, as it was builded by Brunelleschi and by Michelangelo. But they desired a spiritual and intellectual solution, as well as an expression, and sought restlessly. The soul of the Renaissance is like the great Seleucid who brought philosophers to his court and set *epheboi* in the Temple of Solomon, yet left the banquet to wander through Antioch in the darkness, crowned with roses and lifting the winecup, seeking what he might not find.

It wants Christianity, Platonism, and the Kabbala fused in some new doctrine—for Reuchlin and Pico both eat greedily of the last. But Plato is dearest, with his half-Christian division of soul and body, and the quite Hellenic beauty of his decoration, figures of grave and exquisite youth set here and there in the *Dialogues*, as Michelangelo used them in his painting.

The Council held at Florence to promote the union of Greek and Latin churches immeasurably

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strengthened the authority of Plato by the lips of men like Bessarion and Gemistos Pletho, who was the cause of the foundation of the famous Platonic Academy. This body deliberately chose to reconcile antiquity with the Christian religion. Lorenzo presides over it in the Via Larga, in the San Marco garden, in the villas at Careggi and Poggio a Cajano. Its members have symposia to celebrate Plato's birthday and death day, as Alexandrian tradition told them. But they use their apostle curiously, discoursing on Love on sentences drawn from the *Phædrus*, harmonising the poems of Guido Cavalcanti with his text—not unwisely: it is in the tradition. Marsilio Ficino makes his attempt to unite Socrates with Christ, though his preference is evident, and his lamp burns before the bust of Plato, while the young Pico della Mirandola would fain make his universal religion commingled of Platonism, Kabbalism, and the Christian doctrine. But of them more presently. The most daring synthetist was Bruno, and the most unfortunate.

ix

The dualism of a period that could express itself in natures so different as those of Rodrigo Borgia and Girolamo Savonarola exists not only in opposed persons but in the same natures. I do not speak merely of the natural rhythm of a Renaissance nature, ranging through every climax of passion and wonder to relapse gently and sweetly on penitence and appeal. But these people could be Pagan and Christian at once, and with evident sincerity,

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probably through some such sort of reconciling imaginative passion as fuses the Catholic imagery of *Lycidas*. It is with entire sincerity that Michelangelo, grown old and weary, draws Ganymedes for Tommaso Cavalieri and pictures of the Passion for Vittoria Colonna.

Olgiati and his friends slay the tyrant of Milan with dreams of Harmodius and Aristogeiton, but also with orisons to the protomartyr of the city. Boscoli (1513), condemned to die for conspiracy, is torn to pieces between Pagan Philosophy and Savonarolan Christianity—cannot pray for “thinking of that Brutus.” Lorenzo, steeped in the new irony, writes hymns as well as Carnival songs. It is not strange: none can appreciate religion like those who contemplate it from without. Gianpaolo Baglioni’s superstitious reverence for the person of the Pope prevents him from destroying an enemy wholly in his power. Cellini is a homicide and a sensualist, but a devoted son and brother; and can have a sincere vision of the heavenly host in his prison-house. On the other hand, Luini serenely paints a most pagan lady, the Countess of Cellant, whose loves and hates are picturesquely recounted by Bandello, as the Saint Catherine of a church painting.

Contrasts enough in an age that evoked natures so unlike as that of Vittorino da Feltre, that pure humanist, perfectly disciplined and tender, who nourished a crowd of poor scholars for mere love of youth and learning, and him who bears the name of infamy, Pietro Aretino, that *condottière de la plume*, the first journalist, the first blackmailer.

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The latter made his way from court to court, exploiting the obscene, and perfecting the art of public vituperation, till he found a corrupt and silken nest in Venice. There he lived in a palace and a harem, overflowing with precious things wrung from the artists and princes who feared the poison of his pen, had medals made of himself, his mother, and daughter, as if he were king or divinity, and even dreamed of wearing a cardinal's red hat. Yet Titian was his lifelong friend, and Vittoria Colonna sent him amiable messages, broker and hypocrite as he was : nor is it possible to say that this, the worst product of the Renaissance, was wholly vile, when we read his letters to the great painter, his friend.

Of all those beings compact of desperate and exquisite elements, Sigismondo Malatesta moves noteworthy, superb imperator riding among a thicket of little wars. Never was love of love and beauty borne in a vessel of stranger clay. The child of a fierce race, quick with the souls of saints and murderers and fighters, born in the pagan city of Rimini, where the horned moon of Ashtaroth rises over the unchristened sea, he pursues love, scholarship and war with equal frenzy. Look at the great medals he flung down to posterity, amazing one with the vexed beauty of his curious head, set with its wreathed mass of hair. At fifteen he was a conqueror and a leader of soldiers. Legend said he strangled one wife and poisoned another before he wedded the wise, calm, intellectual Isotta degli Atti, who held his secret soul in her hands all his life long, whom he and his poets sang as the *Honour*

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of Italy, and who found her apotheosis in the famous Temple. It was also rumoured that he slew a beautiful lady who resisted him, and the Pope accused him of unnatural crime—and yet again he was patient beyond measure before the contradiction of all scholars, and used them more courteously than princes. Florence, desiring to seduce him, sent him Manetti as ambassador, whose talk of Greece and the East soon lured him from diplomacy. Even his enemy, Pius II., said: “He knew all antiquity, was deeply versed in philosophy, and seemed born to accomplish all he undertook.” At Rome his friends were Platina and Poggio, at Florence, della Francesca and Alberti. One Pope burned his effigy for his heresies; another gave him the golden rose for fighting in the lands of the infidel, whence indeed at great peril he rescued the ashes of Gemistos Pletho as infinitely precious spoil for his Temple. He served Venice, the Papacy, Aragon, Florence, Milan, with perfect courage, and careless perfidy. His soldiers loved him for his bravery, his eloquence, his iron body, and his glad comradeship in peril. While sapping and sieging he planned the new Rocca that was to make Rimini impregnable, and wrote letters to della Francesca, Alberti, and Pasti. He was a lord of festival, a magnanimous host. Finally, from his passion and Alberti’s genius was born the symbol of Renaissance Italy, the Temple of Rimini, its marble arches encasing the Franciscan basilica, with niches for the ashes of poets and humanists instead of saints, with Isotta graven as the Archangel Michael, and her name lifted over all the pillars embroidered with arts, sciences,

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signs of the Zodiac, gods half-Greek, half-Persian, his own devices of fame's trumpeting elephant and love's secret rose, "*Divæ Isottæ Sacrum.*"

X

All these contrasting passions work out a strange type. There is no mistaking a Renaissance head, moulded, disquieted by conflicts of sense and soul. Sometimes the elements are exquisitely liquefied—flow into lineaments steeped in a lovely dissolvent dream of gods and angels, as in the drawings of Leonardo and his school, or in the languid beauty of the young men disposed about the frescoes, or in the listening music-haunted faces of Giorgione. More anguish troubles the irregular grace of Botticelli's folk. The medals tell a still truer story, presenting, as they actually were, the Renaissance tyrants—violent, "abnormal," convulsed, yet with a tortured beauty, and a fascination of strangeness, the charm of a body shaken by an indomitable spirit, a wasting disturbing fever of curiosity that sets its own sigil on an aspect far removed from Greek perfection—or any kind of norm.

Contrasts that amaze ! But they were a beautiful people, and they made beauty. They had courage and courtesy—could break the world in pieces, and make it over again in a fiery and sweet image. They were dangerous, terrible, disastrous ; but they knew how to endure the delight and excitement of the spectacle of life, how to obtain by an un-reserving expense of the soul those absolute values of passionate experience which are the only excuse

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for the infinite and intolerable anguish of existence. That human beings can rise so high and sink so low, can be at once so like the beasts, so like the gods, is a meditation that raises the vitality of all but a degenerate age. And no age so firmly believed with Plato that "the soul that hath most of worth shall come to birth as a poet, lover, philosopher, musician, or artist."

Leading Dates

	A.D.
Life of Joachim of Flora	1145-1202
Inauguration of Order of Saint Francis	1209 or 1210
End of Crusade against the Albigenses	1229
Death of the Emperor Frederic II.	1250
Life of Vittorino dei Rambaldoni da Feltre	1378-1446
Persecution of Fratricelli	1426-1449
Council of Florence	1438-1439
Sigismondo Malatesta assumes Power	1432
Foundation of Temple of Rimini	1446
Pico della Mirandola lives	1463-1494
Death of Leone Battista Alberti	1472
Rodrigo Borgia becomes Pope	1492
Execution of Savonarola	1498
Pietro Aretino	1492-1555
Death of Gaston de Foix	1512

Chapter iv

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i

It is difficult for a people contemptuous of Greek and Latin as injurious to commercial success, carelessly dragging its own living languages towards unprecedented extremes of poverty and brutality, to understand at all that the recovery of two perfected forms of human speech could convulse even merchant princes with joyous excitement. No warrior lord now carries home from distant lands the ashes of one who knew intricately the Platonic doctrine and the Platonic language, to shrine them like a saint's in his temple, writing above in ardent Latin that so he manifests "the great love wherewith he burns for all learned men." Not now do kingly Progresses, and embassies, and all haughty ceremonials imperiously require that they should be adorned with elaborate Latinity as well as with music of hautboys and cloth of gold.

The Renaissance people took the classical languages as vehement angels of Apocalypse, unsealing new Paradises. Latin and Greek were the guides to Olympus and Elysium, to Athens and Imperial Rome, to the islands "where Achilles races in his beauty," and to the symposia interrupted by Alcibiades with a revel of flute-players. The study of them was rightly humanism, *litteræ humaniores*, the research into perfected forms of living, lucid, and

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exquisite, and strange. The Renaissance Faustus can imagine no more archetypal rapture than bridal with Helen of Troy, and all his joys are like :

“Have I not made blind Homer sing to me
Of Alexander’s love and Oenon’s death ? ”

Antiquity stole into Italy like a flush through the blood, an element of life. These people moved, lived, loved, hated, ate, drank, took their pleasures, and built their cities differently because of it. The story of the opening of the tomb of Julia (1483), and the love that consumed all gazers for an unperished and ornamented beauty unlike the beauty of living folk, is symbolic in its essence.

ii

In considering some types of Renaissance scholar, now obviously unendurable, one must remember the extraordinary value attached by this age of highly individualised people to mere language. The power of beautiful discourse, a comely sensibility in the use of words, might avert wars, crystallise treaties, allure great condottieri. Princes and princesses were trained to Latin or Italian orations. Conversation was the highest form of intellectual pleasure: in dialogues and symposia man’s consciousness of himself and his universe flowered and fruited. A Renaissance person would indeed have smiled at the twentieth-century notion of consistently crediting all who are too lazy or inert to clarify their minds in speech with “sound business qualities,” or “statesmanlike moderation,”

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or some similar negation of virtue. To them, words were not playthings for pedants or specialists, dead desiccated trophies of vanished springs, closed in a herbarium; they were the signs of the articulate souls of lovers, children, fighters, people with hungering eyes and ears and nostrils and hands, delicate, gallant and glittering persons; they were the counters in deadly games of love and hate, sudden flowers of immortal moments, triumphal medals for the history of the soul. They knew that language was inseparable from processes of thinking, feeling, imagining, and that its violent endeavours intensify and complicate human character. Consider Elizabethan English, Shakespearean English, some of those flaming knots of expression when speech and thought are wrung hard in a deadly duel of embracing love, flung each on each in desperate effort to possess all the other has, more than the other has, till each, astonished, surrenders its ultimate secret. Consider the intellectual energy of an age that calmly accepted Latin for a universal language.

It is this sense of the importance of language, of the conquest of new domains of psychology by the delicate strong texture and the lovely breathing of Greek, the superb liturgical sound of Latin, all dark violet and incense, that made popes and princes endure so much from the fierce enthusiasts of the letter, the philologers who scolded and plundered and lived scandalously, yet bore intense discomforts and perilous journeys and bitter heart-burning in the search for manuscripts and the diffusion of the heavenly tongue of Plato, the earthlier yet seductive speech of Catullus.

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For there were many types of scholars—the grammarians like Filelfo and Poggio, the real humanists who entered, labouring also, into their labours, and found new ideals of living, like Niccoli, or Bessarion, or the patron princes, the philosophers who tried to re-create the heavens according to the re-discovered Plato, the educators like Vittorino, the amateurs like the warrior nobles and the great ladies. These again flourished through different epochs of revival—one period, initiated by Petrarch, of impassioned individual search and effort under individual patrons such as Cosimo, Alfonso of Naples, Nicolas V.; a second, when, protected by these patrons, the “Grecians” stole or stormed at last into the Universities, distrustful, reluctant as these were, settling themselves at first more firmly on their definite bases of law and medicine. The second era of triumph and enthusiasm owed much to the peculiar character of this very University teaching of humanism—classes in a state of flux, free and floating, in which pupils and teachers could both give and take; for men who had their *laurea* came to sit alongside those who had but newly turned their gaze on a scholar’s life, when some wandering Greek scholar like Manuel Chrysoloras occupied awhile the lecturer’s chair. When Musurus taught in Padua, Erasmus tells us, Raphael Regio, a professor seventy years old, came like a blithe boy through the sharp mornings at seven o’clock to hear the Greek literature expounded. At no time perhaps, since the days of Socrates, could youth and age live so sweetly together, and it is because of this enthusiastic intercourse between the young,

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that could if they knew, and the old, that would if they could, that Renaissance personality is pitched in a key so penetrating—these catching from the old some consciousness of their own divine moment and its opportunities, and so realising it more pensively and graciously, those recovering some of the enthusiasm of the unwearied vision in their smiling contemplation of awakening life. So at least the portrait painters reveal it, in the delicate dreaming beauty of Giorgione's young men, the possessed maturity of Titian's magnificent people.

The third era was that of the Academies—when the “first fine careless rapture” had a little subsided, when the critical intelligence was reasserting itself, and at Rome, at Florence, at Naples, groups of sympathetic people met to discuss in some intimacy points of style—style already somewhat dangerously indifferent to its substance.

iii

It is as well to recall the chief events in the Revival of Learning, that part of the Renaissance which exists behind and above its political change and even its creative passion. “Humanism” meant a change in the spiritual outlook of humanity. Learning had not been lost in the Middle Ages: Benedictine and Celtic monasteries had enclosed the tradition through the agonies of the ancient civilisations. Monastic schools, such as the Cathedral School at Chartres, and that of the Brethren of the Common Life at Deventer, took their scholars through trivium

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and quadrivium not altogether vainly. But the recovery of the classical literatures meant the realisation of a point of view not necessarily Christian, the discovery of a smiling world unshadowed by the monkish ideal, the notion of the human personality as a good in itself—tolerance, amenity, irony, and, ultimately, after much expiation, a social pity of outlook quite different from the intense individual compassions of Christendom. It implied recognition of all the claims, the splendours, the wisdoms that exist outside the Christian ideal, and a heightened sense of the value of a life that is in itself a heaven and hell, not the mere narthex of a dubious immortality.

Dante, in whom the adoration of antiquity was conscious and impassioned, died in 1321. Leo X., who “enjoyed the Papacy” with such love of Latin verse, expired in 1521. Between these two dates the great wave of humanism rose and fell.

Petrarch was the first true humanist, with his culture of personality as an ideal, his new distrust of Aristotle, his eagerness for manuscript texts, his thorough conquest of Latin, his imagination of Greeks and Romans as actual human beings. His efforts were happily combined with Boccaccio's, whose desperate endeavours to recover Homeric Greek, by the help of a disagreeable and uncertain tutor, seem as pathetic as his pilgrimage to the Monastery of Monte Cassino, where he found priceless texts rotting in a hayloft, bereft of their margins that the monks might make psalters and amulets (1341). The hunt for manuscripts was in full cry, the hunger for actual Hellenic speech had found its

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food before the fall of Constantinople (1453) let loose a stream of dispossessed Greeks to strengthen the appetite of Italy. The earliest wandering humanist was an Italian, Giovanni di Conversino da Ravenna, Petrarch's pupil, the best Latinist of his time, who went from city to city, a communicator and an enthusiast, casting the love of antiquity into disseminating souls like those of Vittorino and Guarino, restless minds like those of Barbaro, Filelfo, Marsuppini, Poggio Bracciolini, Leonardo Bruni, Ambrogio Traversari, Ognibene da Vicenza, Pier Paolo Vergerio.

In 1396 Manuel Chrysoloras, who had previously travelled through the peninsula imploring help for doomed Byzantium, made Florence the capital of the New Learning by accepting the invitation to occupy the chair of Greek in the studium there—the first Greek chair in Europe. Even in Constantinople he had been a fountain of Greek for Italy, visited by impassioned pilgrims like Guarino of Verona and Filelfo. Florentine citizens like Palla Strozzi and Cosimo de' Medici were eager patrons of the scholars. Between 1415 and 1417 Poggio discovered texts of Cicero, Valerius Flaccus, Lucretius, Plautus: the *Institutions* of Quintilian he found in the Abbey of St Gall. In 1433 Aurispa revealed Pliny's *Panegyric*, and imparted to the Florentine Niccolò Niccoli the Laurentian manuscripts containing work of Sophocles, Æschylus, and Apollonius Rhodius. Niccolò Niccoli (1363-1437), by his careful study of manuscripts, established a conception of textual criticism. His passion for manuscripts and Cosimo's generosity resulted in the

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foundation of the first public library. Cosimo, who had helped him freely during his lifetime, relieved his legacy of precious books from the demands of creditors. He placed 400 texts in the Convent of St Mark, and enriched both this collection and that at Fiesole with a noble bounty. Lorenzo continued in his ways. Federigo of Montefeltro had a magnificent library at Urbino: it was he who "would have been ashamed to own a printed book." The Vatican library was made precious chiefly by Nicholas V., and Sixtus IV., of whom Platina was the haughty librarian (1481). Venice, lagging far behind in humanism, took long to house worthily the skillfully chosen collection left by Cardinal Bessarion to San Marco.

With Niccoli flourished such friends of humanism as Leonardo Bruni, writer of Florentine history, the *Salutati*, Giannozzo Manetti, the fluent Latin Orator of the City of the Lily, and Carlo Marsuppini, the lover of Greek and of Plato. But perhaps the sessions of the Council concerning the union of the Greek and Latin Churches (1439) had most power in determining the quality of Florentine humanism. For thither came Gemistos Pletho, possessed with Platonic myth, and the symbolism of Plotinus, also Bessarion, Platonist too, but willing to be a Latin Cardinal. It was the enchanting voice of Gemistos that persuaded Cosimo de' Medici to found the famous Platonic Academy, and train Marsilio Ficino from his childhood to be the high priest of a cult ennobled by Lorenzo, Pico della Mirandola, Poliziano and Michelangelo.

Meanwhile Guarino of Verona was translating

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Petrarch on education, and interesting himself in Greek as an instrument of developing youth ; from him Vittorino da Feltre learnt his Greek, starting his school about 1424. In 1427 Francesco Filelfo had brought from Constantinople the works of some forty Greek authors : his quarrel with the Medici and other Florentine devotees of learning had sent him, angry and arrogant, to sow his knowledge in Rome and Milan. Theodore of Gaza, George of Trebizond, with whom Cardinal Bessarion broke a lance concerning Plato, John Argyropoulos, Demetrius Chalcondylas, and the Lascaris family, besides Manuel Chrysoloras, were Greeks all at work in Italy before the fall of their capital. Poggio initiated a new period of conquest by writing Latin as a living coloured language. When Valla became papal scriptor under Nicholas V., humanism was definitely recognised by the Church as a power to be conciliated, for Valla had attacked the mediæval notion of Aristotle, and denounced the *Donation of Constantine*. True, under Calixtus III. and Pius II. learning suffered eclipse in Rome ; and Paul II. tortured the Platonists of the Roman Academy founded by Pomponius Lætus, for which crime against humanism Platina, himself a sufferer, took a burning vengeance in words. But Sixtus IV. opened the Vatican library to scholars, and, if Alexander VI. was more pagan than humanist, and Julius II. preferred art to scholarship, the Ciceronian Bembo (1513-1521), Sadoletto, Inghirami, and Vida ornamented only too consciously the golden court of Leo X.

By that time the period of rapturous discovery

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and the evocation of Hellenism from the unconscious cells of the monasteries was over— though even now the Pope acquired six books of Tacitus from the monastery of Corvey, and although his confession of faith in humanism as expressed in the brief concerning the issue of that work by Beroaldo is one of the loftiest and sincerest expressions of its emotion. This is the moment also when the letter of Raphael, as Inspector-General of Antiquities (1518), pleads for protection and survey of the monuments of Rome as an essential part of humanism, hitherto somewhat neglected, though Pius II. had stayed their destruction by a bull, and Poggio Bracciolini had read history from their ruined magnificence. Still, it was the age of academies like that of Jovianus Pontanus at Naples, deliberating lazily on matters of style in itself. The hour of the ruin of scholarship under Clement VII. was at hand ; when the dreadful treatise, *On the Infelicity of the Scholar*, an infelicity proceeding through fear, envy, wrath, suicide, torture, murder, was to issue from the pen of Piero Valeriano, Reuchlin, who was at Rome in 1482, and Erasmus (1467-1536) were to carry the prestige of learning to the North.

iv

Florence was the nursery of Hellenism. Later, Rome absorbed and nourished many great scholars, but always strengthened rather the Latin strain. Venice became conscious of humanism late in the Renaissance, though Aldo Manuccio and his Aldine Academy played a noble part. Naples, under the

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famous Alfonso, whose emblem was an open book, sheltered a knot of elegant and daring stylists, like Valla of the *Elegantia*, and Beccadelli of the notorious *Hermaphroditus*, a frank exposition of the animalism that grew rank with the lilies of Platonism. Many little states like Ferrara, Mantua, and Rimini were throbbing stars of humanism.

It is a curious masquerade, this confusion of scholars preparing the way for the return of Dionysos. You see Francesco Filelfo with his beautiful Greek wife, of the house of Chrysoloras, loved no less for the perfection of her speech than for herself, brought (villainously, say his enemies) with lovely heathen books out of Constantinople; Poggio ravening after manuscripts, slinging swift Latin at his adversaries; John Lascaris searching out manuscripts for Lorenzo on Mount Athos; Valla mocking the Inquisition from the side of his royal protector; Bessarion concealing under his cardinal's Roman scarlet the pride of a soul constant notwithstanding to an older tradition, yearning back to crescented Constantinople; Pico, with the unearthly light over his visionary head, appearing suddenly to Ficino, whose lamp burns unflinching before the bust of Plato; Sigismondo Malatesta bringing the ashes of Gemistos Pletho, who waited long by Sparta in the hope of some real recognisable return of the gods, to rest in Rimini; Vittorino with piercing eyes, sandalled feet, leading the soul and body of youth to a ringing rhyme in his Joyous Gard; Alfonso of Naples reverently receiving from Venice a bone of Livy as a holy relic. Some typical figures should be more closely considered.

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v

Those who give the keys are the philologists, the grammarians, the commentators and discoverers of texts, the slaves of the Lamp and Ring of Hellenism. They were a motley and disorderly crowd; but the Renaissance was conscious of their value. From town to town they passed like spoilt children, living a disparate dual life of study and intrigue, rent with wrath and envy, creating in their quarrels an incredible tradition of venom and brutality, obtaining their ends by ribald Latin satire or vacuous Latin panegyric, curiously immune to the amenities of the palaces of which they were the unconscious doorkeepers—doorkeepers indeed, servile in their vices, arrogant in their demands. Poggio, the lively Latinist serving the Papal Chancery, yet freely admiring Jerome of Prague, and ruthlessly satirising the clergy, fighting verbal duels for Florence, unearthing manuscripts in obscure convents, “ever a fighter,” and Valla, in many ways the most interesting of the group, a man of sceptical mind, an exponent of the anti-monastic ideal, an audible and deliberate critic of Christianity, who yet became Apostolic Writer to Nicolas V. because that Pontiff desired the author of the *Elegantiar* to adorn his humanist court, are both alluring studies. Take, however, Francesco Filelfo for type (1398-1481). Born in the March of Ancona, he studied in the half-mediæval University of Padua. In 1417 he was teaching in Venice, in 1419 he was at Constantinople in Venetian employment. There he learned Greek from John Chrysoloras, and searched for manu-

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scripts, returning with a treasure of texts and a bride of the Chrysoloras family. In 1427 he professed Greek in Venice. Thence he passed to Bologna, thence to Florence, where he lectured on Greek and Latin four times a day during the week, besides explaining Dante to the people in the Duomo on Sundays. He quarrelled furiously with the Medici family and the other Florentine scholars, and bore the scar of an assassin's sword. As his lampoons were most furious when Cosimo was in exile, he had to leave Florence when the Medici returned, and went to decorate the Court of Milan with his Latinity (1440-1481). He was invited to Rome when he was seventy-seven only to eat the bread of discontent, and at last procured his recall to Florence, where he died soon after his arrival. A bright restless snake of Italy, he loved luxury, and stung where it was denied him. His satires on Cosimo and the Florentines, the pieces of his famous quarrel with Poggio, reach the extremes of invective: he was envious, sensual, heartsick for adulation, much of a blackmailer. Yet he dominated courts and princes, and had his triumphal progresses like a king.

But the best humanists were those whose lives were patterns in the web of learning, who loved the new literatures for their own sake, and gladly gave their time and treasure to their sweet service as private persons, or as state servants. The Florence of Cosimo was full of them. Leonardo Bruni, grave and majestic, a lord of diplomatic Latin, buried with princely pomp; Carlo Marsuppini, graciously entombed by the art of Desiderio da Settignano in

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Sta Croce, a man of marvellous memory, melancholy and sceptical; Giannozzo Manetti, the fluent ambassador; Ambrogio Traversari, the monk made general of the Camaldolese Order, distracted somewhat by his conflicting longings. Best known was Niccolò de' Niccoli, who gave himself up to the life of an appreciator, priding himself with a lovable affectation on writing nothing. He knew how to collate the manuscripts he hungered for; his house was fair with the marbles, coins, vases, graven gems that were cognate with these. He went stately, clad in crimson; his table was arrayed with the delicate linen and crystal that he felt necessary to the ritual of the appreciation of Hellenic beauty; and he drank wine from beautiful cups. All he had he spent on Grecian and Latin things; lent them freely to those who were like-minded; and left them so that all lovers of antiquity might make them their own. With him also might be mentioned Angelo Poliziano, who belongs to a later, more coloured kind of humanist, who as the poet of the *Orfeo* and *La Giostra* also honourably takes his place in the history of Italian literature, and of whom one picturesque tradition tells that he died in a singing ecstasy of Platonic love. He learnt Latin under Cristoforo Landino, Greek from Argyropoulos, philosophy from Ficino. Editor of Catullus, translator of Homer, before he was thirty he expounded the humanities with charm and enthusiasm, men like Reuchlin, Grocyn, Linacre, being among his hearers. Politian's taste was catholic; and his Latin verse, in the *Sylva*, *Manto*, *Ambra*, is fresh and sincere. He was the tutor of Lorenzo's

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children, and maintained with him a really impassioned friendship.

The Renaissance ideal of education compelled some communication, as quick and delicate as possible, of this vital New Learning to children and adolescents. The mediæval notion of education as a training in life, by which the gently born boy was initiated in his *devoirs* in the stately household of a secular or sacred prince as page, squire, knight, blending with his own impassioned and adventurous temper the smiling sophistication of his *châtelaine*, the various wisdom of his lord, was admirable in its way, avoiding, like Greek and Renaissance ideals, that difficult hiatus between boyhood and early manhood which is nowadays so frequently more obvious. But the ideal of lover, singer, warrior, or prelate, seemed now outworn and limited. Still the same keynote, the only possible keynote, persisted—that of communicating to youth the beauty of the past, so that life might be heightened and enriched thereby, and the original charm of personality provoked by the exquisite suggestions of antiquity. Communication, not imposition! The children were not to be slaves of some dried dogma, but communicants of a ritual which initiated them into secrets not of past or future but of eternity. Greece seemed to have shaped the loveliest youth, to those eyes enamoured of Ion, Charmides, and Critias, and so to Greece the Renaissance people turned. The end of youthful education was still the art of living, not the acquisition of money, nor even of thrones.

Some of the experiments were of a naïve

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delightfulness, as when Leo X. summoned John Lascaris from Paris to superintend a gymnasium of ten noble youths brought from Greece by Marcus Musurus to be trained in a perfectly Hellenic fashion. Earlier far, shortly after 1418, Guarino of Verona, who had learned Latin from Giovanni of Ravenna, and Greek in the house of Manuel Chrysoloras in Constantinople, and had opened the first humanistic school in Venice, was educating the young princes of Ferrara, Leonello and Borso, for their father Niccolò d'Este. Other princely pupils came to share their days; and the master welcomed many poor scholars in his own house. Leonello and Borso were magnificent and learned dukes, the harbourers of scholars and artists. But Guarino loved better to make a humanist than a man. Not so his famous successor, Vittorino Rambaldoni da Feltre, who possessed in perfection the sweet magic of exciting the spirit of youth, and persuading it towards the haughty and fastidious disciplines of humanistic life. He was educated at Padua, becoming an accomplished Latinist under Giovanni di Conversino and Barzizza, then studied mathematics in hard conditions, learning so the profound sympathies of the scholarly and refined soul that has endured unembittered the sordid yoke of poverty. He taught in Padua and in Venice, where he learned Greek from Guarino; and held a chair of Rhetoric in Padua, finally accepting the unconditional invitation of the Marquis of Mantua, Gian Francesco Gonzaga, to educate his children. His life thereafter was devoted to the fair crowd in

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La Gioiosa, the house given him in Mantua. So selfless was Vittorino that even the lively philologists, even Niccoli, Poggio, and Filelfo, found no abuse for him. He had an attractive air; and much riding, dancing, fencing, had made him very supple and graceful. By many intellectual, imaginative, and physical disciplines, he held his way through sensuous Italy as pure as Hippolytus. His cloudy steed never overthrew the other in the serene chariot-race of his soul. His piercing glance could startle the tears to the eyes of an offending pupil, no word being spoken.

Besides the children of the Marquis, Lodovico, Carlo, Gianluccio, Alessandro, and the girl Cecilia, his "house of joy" received other princely pupils, like Frederic of Urbino, for the Mantuan was the school of Italian aristocracy. Others came, the parents paying as they could. But Pisanello's medal, of which the obverse shows the bleeding pelican, tells the truth of Vittorino, who made himself a beggar for the love of youth, receiving, feeding, clothing, and rearing side by side with the young princes as many of the brilliant poor as he could find means to support.

Vittorino's ideal of education was to maintain a happy equilibrium between the spiritual and the physical. La Gioiosa, purged of luxury, but frescoed with playing children, lay in a pleasant garden; and the life of the pupils was interwound with the daily miracles of meadow and river and little hill and shaded walks. They went a-pleasuring too, in the green places of Goito. All forms of bodily exercise making for gracious and dignified

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motions—riding, swimming, fencing—were inextricably part of the course. As for the intellectual discipline, Latin classics seemed good to him, read eagerly, as live matters, not pedantically, though with no slovenly neglect of grammar poetry, oratory, Roman history, and the ethics of stoicism. Greek also he gave—Plutarch, Plato, Aristophanes, Æschylus. Some mathematics and geometry were taught, elements of astronomy, and natural history as it was known. Recitation and reading aloud were much practised, in the love of good speaking and grace of address, and with a sense of the value of memory we have somewhat lost. Regarding music, he seems to have held the antique distinction, permitting the severer kind, with choral singing and dancing. But each pupil was considered in himself, not forced in any way. Philosophy was taught to a select few. All went to Mass in the Duomo, for Vittorino's ideal was not so unlike that of Walter Pater's, in his sense of the need of lovely rhythm and ritual, and the triumphal Panathenaic beauty of "ascesis."

The final state of the scholar is perhaps that of the philosopher, trying to use his knowledge to solve the riddle of life and the relation of the soul to God. The philosophy of the Renaissance was little more than an impassioned and confused dream of Plato. It was too dramatic an age to build enduring philosophy, much as it loved to descant on metaphysical themes.

"Cold as a mountain in its star-pitched tent
Stood high Philosophy, less friend than foe :

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Whom self-caged Passion, from its prison-bars
Is always watching with a wondering hate.
Not till the fire is dying in the grate,
Look we for any kinship with the stars."

Its thinkers, moreover, less frankly Pagan than its artists and princes, were haunted even more than they by the need of synthesis, by the longing to reconcile their beloved New Learning with the sumptuous and comforting Church, for whose rituals their Italian natures had an almost physical craving. So they tried to make a new religion, not yet having explored sufficiently to discover that a religion is an organic and vital growth like a language, and that no deliberate assembly of the most cultivated intellects can contrive to make one, since they are unable to put the core of primeval fear and passion in its heart.

But they did their best, for Plato, still more Plotinus, knew that the ultimate need of the human soul is an hour in the House of Ecstasy. Plato was wisdom and passion and myth, the great reconciler of reason and imagination. The lectures of Gemistos Pletho at the Council of the Churches (1355-1450) first roused the love of Plato in Florence. This strange celebrant of the past, who dreamed indeed of raising the ancient gods, who taught that the Olympians were the Eternal Ideas, the Titans the ideas in form and matter, who was drunken with Alexandrian lore, and seemed to excited hearers Socrates or Plato himself reincarnate, so interested Cosimo that he founded the Platonic Academy and dedicated Marsilio Ficino (1433-1499), the son of his physician,

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to be its hierophant. Marsilio entered the Medicean house as a child, studied under John Argyropoulos—loved music, poetry, science, philosophy, Greek. He translated the Hermetic writings, finished his translations of Plato in 1480, and, moved by the arrival of Pico, set to work on Plotinus and Dionysius the Areopagite. He was a musician always, for music flourishes with philosophy, the emotional with the intellectual synthesis, the resolution of the pearl in the wine. So Ficino, uncritical scholar, whose curious sweetness of temper emanates through his hopes, tried for twenty-five years to reconcile Plato and Moses, Socrates and Christ. At forty he was a Canon in San Lorenzo; and he died believing in both religions.

Pico della Mirandola (1463-1494) remains in our imaginations with the differing Leonardo, Sigismondo, Cellini, as a typically Renaissance human being. For he was scholar, prince, poet, philosopher, lover, saint. The medal of his head, bearing on the obverse the three antique Graces of Siena, is singularly appropriate. A scholar indeed, for whom all antiquity had to be resumed in human experience, whose scholarship became the flame of an imaginative dream, a threefold light in the more coloured and rapturous world of the soul! What if he mistook the divine nature of myth and symbol, and was betrayed into desolation by the wandering fires of allegory? "The Earl of Mirandola, and a great lord in Italy," with his eager grey eyes, and yellow hair, and beautiful person, seeking God through all the fantastical thickets of human surmise, and lying early dead in the Dominican habit in

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the cloister of San Marco, lapsing from the complications of philosophy to the repose of Savonarola's simple evangel, is an image the world will not easily forget.

Nobly born, he studied canon law at Bologna when he was fourteen. Robed as an Apostolic Protonotary, he passed seven years in the schools of France and Italy, collecting a library, studying philosophy, theology, literature, Greek, Latin, and also Hebrew, Chaldee and Arabic, for the exotic impassioned element in him demanded Asia as well as Greece. He had acquired great fame as a disputant when he appeared to Ficino in Florence, about twenty years old, a slender emotional figure, with "something divine" in his face, not yet quite free from the passion of love, very clear and eloquent of speech. Then he happened on the Kabbala, and dreamed his reconciliation of all the religions: Platonism, Christianity, and Kabbalism—since Christ is revealed most clearly by esoteric philosophies. After an interlude at Paris, and a return to Florence, he passed to Rome, challenging the world to dispute with him in 900 themes. But there was question of heresy, for it was amazing enough to hear "that Magic and the Kabbala were the surest paths to Christianity," especially when other suspect opinions upheld that mortal sins of finite duration deserved only temporal punishment, tried to save Origen from Hell, and threw doubts on transubstantiation: and so the mental tournament was ended. At Rome, however, he met and influenced Reuchlin.

Pico wrote his *Apologia*; but it was some time

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before he was at last acquitted by Alexander VI. —strange absolver. His later life was passed chiefly in Florence in gentleness and charity ; but he died at thirty-two, all his Italian love-songs burned under the influence of Savonarola, who loved him, yet delivered his fair soul to purgatorial flames because he could not bring himself to the complete monastic vow.

There is no rational satisfaction in Pico's curious dream, whereby earthly and heavenly are reconciled by a system of "correspondences." Yet there is great beauty in the mood of one for whom the whole universe breaks into triple flame, fire and water in the terrestrial world, sun and moon in the celestial, seraphic and cherubic intelligences in the super-celestial. His tolerance was great. He could worship Plato without despising Aristotle, discern the merits of the fallen schoolmen, write a commentary on Benivieni's *Canzone della Amore celeste e divino*, subtle and untiring in its meditations on the nature of God, yet say smilingly to Poliziano, "But see, my Angelo, what madness possesses us! Love God while we are in the body we rather may, than either define or know him." And the challenge of his God to man is part of the lyric of the spiritual pride of the Renaissance. "I created thee a being neither heavenly nor earthly, neither mortal nor immortal, only that thou mightest be free to shape and to overcome thyself."

The complete revolt from religion to philosophy is found in Giordano Bruno, who sought for Unity, yet declared it could not be found apart from things. God is the universal substance: God is the

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principle that is in things, yet distinct from them, the efficient and final cause, the beginning, middle, and end, eternal and infinite, the living active intelligence realising Himself in the varied forms of activity that constitute individual things. But what determines involves somewhat in which the determination is expressed; this other, which is the same, being matter. The Universe is therefore a living cosmos, the end being the perfect realisation of variously graded forms. Unity sundering into the multiplicity of things is *monas monadum*, each thing being monas or self-existent. The thinking monad of the soul of man, as a portion of divine life, is immortal, and its highest function is the contemplation of divine unity under the complex of things.

But, since God is in all, good and evil interfuse, are like a play of colours to the perfected soul, in touch with the eternal. So the old mediæval heresies that emanate from the ecstatic half-heathen Dove-dream of the Holy Ghost stir uneasily in the Pantheism of Bruno, the old recurrent notion that when the soul finds the state of Grace, all things are gracious with which it communicates; that modes of action and emotion sinful to the uninitiate suffer a contamination of spiritual sweetness from the sweetness of the soul that has become divine; that the illuminated mind is "indifferent" to distinctions.

But humanism is most beautiful for us in the young nobles who wore it as a grace, as a charm, as a perfume, who carried it as a flower, or awoke

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it like a lute through the crowded bright deadly business of their lives, the youths who were the real "amateurs," who left their loves and dice and wine-cups, the historian tells us, to sit wide-eyed where Filelfo or Poggio expounded the Greek word. Such was Piero de' Pazzi, remarked by Niccolò Niccoli in the Florentine street because of his beauty, and rebuked that he, "the son of such a man," and so comely, should want the noble ornament of a knowledge of Latin, and should let the leaves of youth drift down the wind without distilling some deathless virtue to make sweet his age. Whereupon the young man left his play and gave his heart to scholarship.

These young nobles, Leonello d'Este, Alberto Carpi, Sigismondo Malatesta, had the sense of Greek and Latin, not only as things beautiful objectively, like their pictures and graven stones, because of the ethereal certitudes of the one, or the purple cadences of the other, but as webs steeped in the passion, mystery, ambiguity of life. They saw them like vases of impeccable outline containing philtres of love and death. And, if they frankly delighted in the paradoxes of the great civilisations, if they chose to consider certain states and conditions of emotion inseparably involved with the poetry and the Platonism and the fair figures, if they loved the riot and satyric comedy as well as the solemn and beautiful tragic procession in the Theatre of Dionysos—we must remember that their courage, their enthusiasm, and their curiosity were of necessity more feverish and unhesitating than ours.

Nor let the older amateurs be forgotten, the princes

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who were fit for princedom—Alfonso of Aragon, to whom classic authors were read daily while he fought the Sforza, who loved the relics of antiquity with the romantic adoration of a mediæval nun for her Christ; Cosimo the wise; Federigo of Urbino, and others. They all had the better part, however much they may also have had of the worse.

vii

A word as to an auxiliary company !

The manuscripts, once found, were coveted; and at first the eager army of *scrittori* (who knew Greek), and of *copisti*, were permitted to multiply them. Written on fair parchment, clasped curiously in rich covers, books kept their sacred character, and maintained it far into the anxiously scribed anthologies of the seventeenth century. But Vespasiano da Bisticci (1421-1498), who centred the manuscript trade in Florence, saw the decline of his art, for the invention of printing was one of the many ironical achievements by which the Renaissance both perfected and undid itself. The first printed books maintained the tradition of beauty and dignity; and the first printers of classics, like the Stephani in Paris and the Manucci in Venice, were scholars and devotees.

German printers had begun work at Subiaco and Rome. There were presses in Venice, Milan (1469), Florence (1471), printing Latin and Greek. But Aldo Manuzio (1450) gave his life with both hands to the absolute printing of the literatures he loved, so that many instead of few might feed their souls

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on them. Born in 1450 at Sermonetta, student under Baptisto Guarini, the author of a reasonable Latin grammar, tutor to the young lords of Carpi, he formed the ideal of printing all the Greek masterpieces, and his princely pupil, Alberto Pio, helped him liberally to his end. In 1490 he settled at Venice, and patiently built up the harmonious Greek-speaking household from which his books were issued. The script of the Cretan Musurus yielded the pattern of his type : ink and paper were anxiously perfected, yet the volumes cost but a shilling or two of our money, so that we need hardly pride ourselves unduly on our lightly materialised reprints. In 1493 he issued the *Hero and Leander* of Musæus ; 1499 was celebrated by the publication of that beautiful book *Hypnerotomachia Poliphili*, by Francesco Colonna, a curious half-mediaeval, half-Renaissance volume bathed in a Platonic charm, not unworthy of its form ; and he printed steadily till he achieved his great edition of Plato in 1513. The Neacademia of Hellenists comforted him ; his Cretan friend, Marcus Musurus, sustained and aided him ; Erasmus visited him to superintend the issue of his *Adagia* ; he rejoiced in the glory of all other scholars. He collated his manuscripts ; he lived soberly, yet amassed no wealth ; he criticised his text, he shaped his pages beautifully ; amid war and convulsion he wrought patiently, printing on—Cicero, Sophocles, Herodotus, Ovid, Lucian, Bessarion, Euripides, the Early Fathers, Livy, Pindar, Bembo, Herodotus, Aristophanes, Aristotle, Colonna, Catherine of Siena, Lucretius till he died in 1515. Rome might be sacked, Venice

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might totter, he was quiet, "hastening slowly," with the rare conviction that what he did was a positive good whatever might befall, and that destiny had surely appointed his labour. There is something extraordinarily beautiful in his persistent devotion to an idea, and something extraordinarily bitter in the irony whereby the craft that began so nobly has become the main engine of destroying that beauty of human expression it was so passionately intended to cherish by the Master of the Anchor and the Dolphin.

It is true that Italian literature seemed submerged awhile in this devotion of the land to the resurrection of the classic tongues; but it was only the pedants, who were used rightly and wisely enough as valuable instruments, that continued to despise the vulgar tongue. During this period of voluptuous saturation in the charm of language the sense of national speech quickened with new impulses towards rivalry; French and Italian and English felt in themselves sweet strange possibilities of expression, and went on their most delicate and daring adventures the rose-golden, precious, caressing refinement of Ronsard's love-poetry; the arrogant beautiful wars of Shakespeare's armed imagery; and Dante's divine Italian became so esteemed that the scholar at Ravenna took the candles from the altar to set before his tomb, saying: "Thou art more worthy than the crucified." Niccoli might despise Dante's monkish Latin; but others like Landino, Filelfo, Michelangelo, Leonardo, did him sufficient homage. Latin was the world-language, demanding a greater type of intercourse,

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and a more highly convoluted brain than Esperanto : it was the church-language too, incense-laden, pontifical, " the murmur of holy Latin immemorial," rumourous of adoration and appeal. Greek, volatile, exquisite, divinely articulate, was the archetypal tongue of gods and philosophers. But, if Italy partly neglected her language awhile to do the necessary drudgery in recovering these for Europe, still Guicciardini, Machiavelli, Ariosto, Castiglione, Berni, Lorenzo de' Medici, Poliziano, Tasso, continued the beauty of the vulgar tongue.

Still, every good is dearly bought. Renaissance learning set the great division between the cultured and the uncultured. Knowledge was now so complicated and diverse that leisure was necessary to penetrate it at all. It filtered no more, except in hidden and simple places, as myth and oral tradition to the poor, while the invention of printing broke the great tradition of imaged story, and took from sculpture those themes of great and beautiful legend which are so much more kindred to its nature than the baroque of allegory.

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Leading Dates

	A.D.
Petrarch begins solitary Study in Vaucluse	1337
Boccaccio introduces Leontius Pilatus as a Greek teacher	1362
Giovanni di Conversino da Ravenna at Padua	1392-1405
Life of Guarino da Verona	1370-1460
Discovery of Cicero's Familiar Letters	1389
Manuel Chrysoloras teaches Greek at Florence	1397-1400
Poggio searches for MSS. in Switzerland and Germany	1414
Filelfo in Florence	1429
Niccolò de' Niccoli dies	1437
Gemistos Pletho persuades Cosimo to found the Platonic Academy	1438
Valla's Pamphlet on the <i>Donation of Con-</i> <i>stantine</i>	1440
Beginning of San Marco Library	1441
Vittorino da Feltre begins his School at Mantua	1446
Life of Marsilio Ficino	1433-1499
Fall of Constantinople	1453
Life of Politian	1454-1494
Neapolitan Academy formed	1458
John Argyropoulos in Greek Chair at Florence	1456-1471
Roman Academy founded	c. 1460
Bull of Pius II. to protect Antique Remains	1462
Pico della Mirandola lives	1463-1494
Cardinal Bessarion leaves his MSS. to Venice	1468
Platina Librarian at the Vatican	1475
Aldo Manuzio at Venice	1490-1515
Annals of Tacitus found	1508
Erasmus visits Rome	1509
Pontificate of Leo X.	1513-1521
Predominance of Bembo	1513-1521
Aldine edition of Plato	1513
John Lascaris died	1535
Sack of Rome	1527

Chapter v

The Artist

i

Not in philosophy really was the triple flame of sense, soul and intellect which formed the Renaissance spirit to find its final expression. That imaginative rapture, that unbounded emotional curiosity, could achieve its reconciliations not in processes of abstract reasoning, but only in the myth and symbol of art. There the synthesis of desires and aspirations was completed, and all the anomalies divinely resolved. Greek and Roman and Christian dreams, mediæval and modern passion, beauty of sense and soul, beauty of yearning and fulfilment, beauty of man, woman, boy, god and angel, flow into great harmonies in the architecture of Brunelleschi and Bramante, Michelozzo and Alberti, in the sculpture of Donatello, Agostino di Duccio, Michelangelo, in the painting of Leonardo and Botticelli, in the medals of Pisanello and Matteo di Pasti, in the hundred exquisite minor arts which covered all holy or pleasurable places with an arabesque of delight.

In this concert of perfection Florence gave the dominant chord. The city of dome and campanile not only brought its own spire of lilies to absolute flowering, but sent the subtle fragrance through the towns of Italy. The passion for perfection, for a mingling of intellectual and emotional elements,

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for a severe outline confining the flame-like creation of imaginative passion, makes the word Florentine almost synonymous with Renaissance Italian. Yet also from Pisa, by its extraordinary ivory group of sacred building, from tiger-like Siena, lovely and fierce, from grave, sweet Verona, builded of red and white marble, from learned Bologna, from austere Padua, from courtly Ferrara, from sumptuous Milan, from Imperial Rome, from gorgeous and insolent Venice, arose the diverse and curious strains of a new beauty of art.

This limited sketch can merely remark a little on the psychological bearing of some aspects of Renaissance art. Better than recorded history, better than philosophy, painting and sculpture reveal the nature of the people of the Renaissance. It would be unwise to judge modern Germany by its music, or late Georgian England by its poetry, for that music and that poetry are matters not inseparably part of the national life. But in Renaissance Italy what was given was so evidently what was demanded, art was so much more definitely racial expression than in any other country at any other time, that it seems fair to conclude that certain qualities of mercy, pity, tenderness, and divination of childhood existed in the temper of the period, with all its cruelty, sensuality, and insolence. With Teutonic peoples art is an affair of the individual, and by that perhaps so much more intense and varied ; but with the Latins it is a matter concerning the spirit of race. So, especially at the time of the Renaissance, Italian art answered sweetly to an imperious requirement. The

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palaces, cathedrals, villas, arcades, hospitals and libraries, with their chiselled and painted beauty, were the food that served and satisfied the admirable greed of the great lords and city councils of the time. Renaissance Italy had her appetite for the works of Luca della Robbia and his kind as well as for the accomplished treasons of Cesare Borgia and his peers.

ii

But this delicate betrayal of the temper of the time is incidental, of the secondary intention. The great fact of the Renaissance art is that it seems no more a mere vehicle, a "handmaid of religion," or of morality, but an end in itself. It may still accept the service, but completes it ambiguously, with a veiled smile and a proud gesture, like Apollo in the house of Admetus, knowing that it is beautiful in itself, and that the strange chime of unison with which the human soul precipitates its love and longing into the sense of rhythm and pattern, and sees its travail and triumph transfigured by some magic of craft, is one of the ultimate goods of existence.

So the arts differentiate, disengage themselves from architecture and from each other, stand alone, demanding their own values, insisting on the peculiar quality of the pleasure they each can give, though always with some sense of community in the final imaginative moment of surprise and delight. Yet, by a natural enough paradox, having become self-conscious, they tend to a daring interplay, and sculpture is like painting in the Paradisal gates of

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Ghiberti, painting like poetry in the rhythmic liquid mournful beauty of Giorgione, who is, nevertheless, completely a painter. It is a synthetic as well as a self-conscious age.

Yet, while art became conscious that it was an end in itself, it remained vitally, unalterably, extricated with human affairs. This was its glory, to be as necessary as love or food. It was neither a mere vehicle of teaching nor a mere "escape" from life, the two extreme notions of mistaken moderns. It was an extension and an apotheosis of living: the expression which intensified and enriched that living. It was the High Mass of existence. The beautiful dead lay more lovely in marble and bronze, and their fate was more wondrously sweet because of that. The secret angels of the pictures were the dreams, prides, desires that passionate people knew. The gorgeous cups they drank from, the medals that arrogantly declared their love or fame, the platters they ate from, their armour damascened with wonderful devices, their thrones, their doors, their chimney-places, coverlets, cassoni, the temples and pavilions they builded, all lent their zest of beauty to the burning business of dramatic lives. Art was the jewelled tree, that recurrent symbol wistfully indicating the human desire to make imperishable the perfection of a moment. They had drama enough in reality, but, when they rested a little, more drama, processions and masquerades, must exalt and continue the breathless romance. It is only the devitalised that try to make the hopeless division between life and art, only the fiery and fortunate lovers of adventure

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who know how to enjoy the miracle whose essence is the stuff of love and hate.

I speak, of course, as a steadfast believer in the great traditions of art—those which move in equal triumph through all powerful work, whether it bear our arbitrary labels of “classic” or “romantic,” as one to whom immortality is a characteristic of real achievement, and a characteristic of which all true artists are proudly conscious. I speak also as one to whom no art can exist in the void, each having its own peculiar substance which affects and tests the artist and the quality of his medium. The Renaissance, being in one way a climax rather than a beginning, is burdened with the odium of the long decline thereafter, which, although varied and disturbed by schools and individual masters of invaluable quality, in their way, yet leaves a prevailing impression of slavish copyists of mighty innovators. But the beauty and excitement of that climax remain unaffected to all who possess the historic sense, even when they grope disconsolate on the final slopes of the long descent, beholding wearily the spurious hysterical motions with which some relieve the watch for the Renewal, which outwardly may be so different from, yet essentially must so resemble, the old.

iii

The conscious tradition of visible beauty was re-discovered with humanism. The Middle Ages had their own curious beauty of love, and terror, and adoration, violently seizing on art as an imploring

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language—an accidental beauty, still, for some souls, more piercing than the other. But the sarcophagi and broken statues of antiquity smote through the arts a dimly awakening sense of their own sweetness and power. It seems amazing now that these Early Renaissance folk knew so well how to adore without imitation. Donatello was at Rome with Brunelleschi in 1403, and an enthusiast: yet no work of his swerves from his hybrid but original inspiration. Ghiberti writes with delight concerning certain relics, buried perhaps by “some gentle soul” during the Christian rage of iconoclasm: but no Greek or Roman would have imagined the Baptistery gates his way. Botticelli hears of Aphrodite; but she rises anew from the pale sad seas of his individual dream. Michelangelo’s Eros is carved out of his own soul. The Greek sought after abstract beauty of form, the pure archetypal dream. But the Renaissance man had learned the passion for expression, and could not do without the precious differences which, though they may violate some canon of rhythm, yet hold a troubling secret of more penetrative charm. Things had to be not only beautiful to the Renaissance man, but “*strangely* beautiful.”

iv

Form, moreover, now firmly asserts equality with theme, or rather, theme is no longer mere theme, but imaginative substance, to be shaped into curious exciting things by new facility of craft. Painting, for example, discovers, as is fitting, the synthetising medium of oil, a flowing medium appropriate enough

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to bring together the figures of gods and saints in that exultant vision of paintable humanity.

During the Middle Ages the pressure of the psychical side on matter was so instant and invariable that tangible things merely seemed to writhe and flame under the patient passion of the soul. Now matter takes an illuminating revenge, and declares its own implicit qualities, imposing itself delicately on the intelligence :

“ To break the marble spell

Is all the hand that serves the brain may do,”

says Michelangelo, speaking of the mysterious substance of the earth he loved. It was a beautiful rebellion against a beautiful authority, in which the conquest was not absolute, nor hag-ridden with theory. August imagination, august technique, clung together till they overtopped into the inevitable exhaustion of conventionality.

The mere traditional themes of painting and sculpture continue—only mysteriously altered. They do very well. The passion of the soul and body of man will always yield the best stuff for the painter and the sculptor ; and the mythos of Christ, shaped into symbolic rhythm by the genius of the Evangelists, is inclusive of nearly all the strange annunciations, the sumptuous epiphanies, the desolations and temptations, the vigils, betrayals, tortures, doubts, ecstasies, dooms and sequent sweet quietudes in the garden that go to make up human life. Supported and completed by the Hellenic myths, it sufficed indeed, for these brought the whole pageant of bodily beauty,

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strangeness, delight, energy, dreamy satiety. When the two cycles mingled, it pleased the subtle Renaissance mind still more. Sebastian might be himself, or Eros, or Hyacinth, or Antinous; Saint John might be Dionysos, if you had a mind to see him so. Leda, swan-like mother of deathless beauty, alternated with the Galilean maiden in the minds of Michelangelo and Leonardo. The motive of the Angel was inexhaustible in its significance. Bearing torches or roses, garlands, shields, or fruit, the Angel, like the antique "genius" of love or death or sleep, brooded over the intimate things of the soul. For the central truth was evident, that myth is true at all times and everywhere, so that Simonetta dei Vespucci might have all the longing and unquiet beauty of Venus, or Spring, or a mere Genoese woman in her face, and be painted as any of these.

What did it matter, Christian or Pagan theme? The humanity around was revealed as eminently fit for art, sweet and violent in life, with the curious seduction of its types of head, with close-pressed hair, ready for wreaths or crowns, alluring and savage profiles, lithe limbs, and lovely sensitive hands, like those of Verrocchio's lady, flowers in her flowering fingers. The outer world also lay apparent -- fair meadows, low cadences of blue hills, rivers, gardens, strange rocks by the sea, cities and temples, trees, and quivering skies, though hardly, during Renaissance full-tide, does landscape in itself demand much recognition; these patrons of the arts were not "subjective" enough. Finally, the theme fades in a vague music of emotion -- some figures, strange light, and a mood of the soul -- in Giorgione.

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v

Whether art is really essential to an age may be decided by the distinctive and impulsive character of its architecture, to whatever canons it conform. Men build with a will, and in some emphatic manner, so long as life is "accepted of song," is not emptied of passion and the sense of beauty. For architecture remains the supreme and co-ordinating art, most expressive of time and race and place, since it cannot exist at all, except on paper, by purely individual effort. And it is the most metaphysical of the arts, revealing somehow the prevailing dream of the Universe, the imitation of Heaven and Hell, including and supporting the agitated, suppliant, exulting or grovelling motions of our humanity.

So the Renaissance wrought out the spiritual unrest it inherited from mediævalism, with the intellectual humanistic pride of its varied achievement, in the campanile and the dome. The campanile was a heritage ; but the dome, recovered in a rapture, became peculiarly its own, the serenely reconciling dome above the altar, "word over all, beautiful as the sky"---dome of Brunelleschi, dome of Michelangelo, gathering all discords of diverse faith into harmony. It was the Renaissance Alberti, one observes, who first pondered closely the analogy between music and architecture.

For the Renaissance citizen, no more than for the mediæval burgher, was architecture a mean matter of fitting a building to a begrudged site and sum. It was the art of the city, the whole city as the scene

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for the drama of living, where the purple was laid for the passions to tread upon. Therefore, to this day, Florence, Venice, Rome, Milan, Siena, Ferrara, Urbino, Pisa, Verona, soiled and wounded as they may be, are names that conjure sudden pictures even for the eye that has never gazed on their reality.

Naturally this very sense of architecture as a setting for human life in its pageantry, rather than as an inevitable outgrowth of elemental necessities, altered its character, perverted perhaps its true nature. Its temples, palaces, loggie, light galleries were arranged as for an exciting play. The squares were set with grandiose façades, fair backgrounds for battle or masque, not always coherent with the edifice behind, while the frescoes and stuccoes within readily chimed with the life without. The sense of structure does indeed weaken in the end. At first the building comes to be just a series of opportunities for applied decoration, lovely in itself, hardly essential to the truth of the matter, like Gothic ornament. The discovery of the manuscript of Vitruvius in 1452 was perhaps somewhat of a misfortune, since humanism became chilled into a more doctrinaire influence for architecture than for any of the other arts, and the cold decorum of Palladian and Vignolan ideals finally led to another kind of reaction in the baroque: nevertheless Renaissance Italy had her great builders and her superb achievements in architectural beauty. What a sense of excitement even Vitruvius could give, is easily understood from Colonna's *Hypnerotomachia* (1499), in which the monkish dreamer loses himself in a delirium of palaces, pyramids, fountains,

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statues, altars, pillars, amphitheatres, baths, and tombs, column, pilaster, and tablature being lavished for mere love of their shapes through the insatiate reverie of material magnificence.

Italy had never been truly Gothic in her temper, though her rich uncertain aspirations in the Northern style at Siena, Orvieto, Lucca, Bologna, Florence, Milan, Perugia, have added greatly to the beauty of the world. Roman, Byzantine, Saracen, Lombard, German influences struggled within her. Her human positive temper wanted round arches, colonnades, rectangular spaces, the horizontal lines of mundane ideals, spiritual parallelisms with earthly desires. Still, she achieved great things of different kinds in the holy treasure-house of Milan, where the Gothic, as in Venice, had more to say, the façade of Orvieto, the Palazzo Pubblico and the Cathedral of Siena, the House of the Doges in Venice, the Palazzo Vecchio of Florence, before the Renaissance triumphed in Brunelleschi's dome (1420), thrown superbly over the Cathedral of Arnolfo del Cambio. Then the Roman power had its way in Leo Baptista Alberti, the theorist of "*De la Ædificaturia*," who raised the Church of St Andrew at Mantua and the basilica at Rimini, obsessed by the triumphal arch still standing in the town; in Michelozzi, who built the Medicean palace; in Bramante, serene and temperate; in San Gallo; in Michelangelo, ruling out his building as a setting for his great statuary, and raising the supreme dome of the world. More original in their dark insolence are palaces like the Riccardi, the Strozzi, the Pitti in Florence, with their costly *opus rusticum*, their decorated upper

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windows, their frowning cornices, their declaratory shields; and Alberti's Rucellai, with its graceful decorating pilasters and buildings like the half-Gothic Ospedale Maggiore in Milan. Besides, there are the makers of real pleasure-houses, like Giulio Romano, who built the Palazzo del Te at Mantua, a laughing Pagan place, and Peruzzi, who made the lovely Villa Farnesina, with its audacious wings, and arched loggie, frescoed with the stories of Galatea and Psyche by Raphael and his pupils. Meanwhile, it is pleasant to let the mind rest on exquisite achievements of the hybrid kind, on the lovely fusion of emotions in the Ca d'Oro at Venice, a city where Gothic and Byzantine elements always struggled against the Palladian rule; the cupola of the Portinari chapel at Rome, with its lovely round of angels; the Certosa of Pavia, cherished toy of Visconti and Sforza, its façade encrusted with all the Renaissance delight in angels, saints, genii, and loves, and completed with tender variable cloisters and arcades; the white limestone palace of Urbino, beautiful with tarsia and exquisitely modelled stucco work; the Temple of Rimini, incomplete but stately, with its Pagan arches raised in veiled honour of a mortal love, made wonderful within by a carnival of music-making and rose-giving angels, pillared with cherubim, carven with delicate reliefs of all æsthetic and intellectual influences; the entrance courts of Genoa, with glimpses of hanging gardens; the serene Tempietto of Matteo Civitali at Lucca, and that grandiose conception of Saint Peter's which helped to achieve the Reformation.

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vi

Sculpture was of all the arts first stricken by the sense of humanism ; the unsealed eyes of the Renaissance saw once more the re-discovered monuments of antiquity, and related them to reality. The human body awoke from its beautiful catalepsy in stone, and put off the cilice and conventual shroud. From relics of antique forms, so fair that their charm could be apprehended not by sight only but by the intimate adoration of touch, as Ghiberti says, the carvers knew again not only how reticent and exquisite were the lines of the naked body of the youth, how softly, pathetically was moulded the form of woman, but what grace and lovely trouble might be told by blown raiment or thin fluted tunic. After Niccolò Pisano, strangely moved by the gestures of Phædra and Hippolytus on the antique sarcophagus, struck the new note in the pulpit of the Pisan Baptistery in 1260, there followed a multitude of sculptors, who appear themselves as forming a kind of cantoria for the lyric praise of the human body. Sometimes it seems as if Early Renaissance Sculpture were the most beautiful achievement in the world, its lovely austerity just kindling into emotion, as the spring trees stand purpled with tender patterns of diverse buds against the sky. The Florentines lead, but "all are divine." It is not easy to speak briefly of the undertones of the low relief, the faint flowering of the marble, which brings a muted violin music into sculpture, nor of the mournful perfection of sepulchral statues like those of Ilaria del Carotto, Medea Colleone, Gaston de

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Foix, the Cardinal of Portugal. It is possible to remember only a few great names.

Lorenzo Ghiberti is notable always as the maker of the great bronze doors in the Baptistery of Florence, covered with reliefs of untiring subtlety and facility, yet disputing the domain of painting almost overmuch, as Giotto had already inclined to do on the famous Campanile. But Donatello's Gothic fury and Pagan naturalism unite in a dominating art of the most insistent kind, including Gattamelata pensive on his tremendous steed, the agonising reliefs of the martyred Christ, the ambiguous Virgin of Padua, the fiercely realistic Baptist and Magdalen, the controlled youth of Saint George, the revel of the Cantoria, the high-bred beauty as of a Roman Vestal apparent in the Annunciation of Sta Croce, the delightful bronze adolescent David, the complicated group of Judith and Holofernes, the wild little satyr-angels of the Paduan doors. Then one remembers the marble music of Luca Della Robbia's Cantoria, and the "songs of innocence" of his pale blue and white tondos. And all those Tuscan melodists in stone whose names are such as Matteo Civitali, Mino da Fiesole, Desiderio da Settignano, Benedetto da Majano, Antonio Rossellino. It is pleasant to think of that room in Urbino Palace where the white Cupids with gilded wings and hair danced on a blue ground, and children held pots of roses and gillyflowers, of the seductive ethereal touch of Antonio Amadeo, of the strong and tender imagination of Jacopo della Quercia, of Verrocchio's almost dainty David, above all of Agostino di Duccio, the sculptor of the bas-reliefs in Rimini, and the

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carvings on the façade of San Bernardino at Perugia. Those women in fluted and billowing raiment, such imaginations as that of the ravishing romantic Mercury in Rimini, show a conscious delight in the rare, the precious, the subtle element in art which commends Agostino intimately to those unfashionable souls who cannot disparage a beauty because it is not ordinary.

Of the climax of Renaissance sculpture in Michelangelo I shall speak again. To its decline, differently expressed in the audacious enjoyable mannerism of Cellini, and the inflation of imitators like Bandinelli, this sentence must suffice. Meanwhile in Venice, Sansovino, boon-fellow of Titian and Aretino, worked out a bravura craft which harmonised gorgeously enough with the overblown magnificence of later Venice.

vii

Painting, nevertheless, remains the typical Renaissance art, partly because it was borne vehemently and suddenly from a more primitive mode to a greater perfection of craft, partly because it ministered most luxuriously to the pride of the eye, but especially because the emotional ecstasy of colour was so deeply implicated in the Renaissance temper. Mere seeing became a passion. The colour that was of the warp and woof of existence, the body that cast the overweening soul from its throne to arrogate to itself the tyranny as an idol demanding strange sacrifices, the cunning that could portray the fury of movement, slowly absorbed the

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whole conscience of the painter, till the great imaginative vision in which the Renaissance masterpieces were conceived, perished away in Vasari's complacent misunderstanding of Michelangelo, and Cellini's firm conviction that "To draw a naked man or woman excellently is the end of art." Tempera gives way to oil, that rich sufficing medium in which contraries are either blurred or reconciled; and the beauty of rhythmic line and of decorative pattern yields before the beauty of golden atmosphere, of prisoned light and shadow, of brilliant impressions of motion and composition by mass.

To those who are imbued with the spirit of the Early Renaissance, the names of the earlier painters will always be more welcome than those of its arrogant maturity, like the great Venetians. The imaginative tradition begun by Cimabue, Giotto, Orcagna, the Master of the Pisan Campo Santa, and the painters of the Spanish Chapel, continued by the Lorenzetti, the Sienese Duccio, Simone Martini, and Matteo di Giovanni, is dulled a little in men like the capable Masaccio, and the realist Andrea del Castagno, and the Pollajuoli, whose labours, however, bought a new freedom and joyousness of craft. But it is strong and radiant in the smiling impossible battle-pieces of Paolo Uccello, mad lover of Perspective; the solemn sweet mood and noble drawing of Piero della Francesca; the varied genius of Signorelli, at once terrible and fantastic; the romantic processions of Melozzo da Forlì and Gentile da Fabriano. Fra Angelico is mediæval in his religious ecstasy and his deliberate refusal of science; but the Renaissance gaiety

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breaks through his rings of dancing angels and flowers like wild roses in the innumerable golden heads of his Paradiso. Benozzo Gozzoli paints the pomp and pleasure of the Prince of this World : Lippo Lippi makes the Madonna legend a flowery idyll, a garden of smiling mortal folk. Piero di Cosimo paints a Greek myth with fanciful pathos. Of Botticelli more presently. Domenico Ghirlandajo covers all the walls he can find with his happy comprehensive frescoes. Perugino is the creator of devotional quietudes, great Umbrian spaces where the fragile trees mourn against the lyric light of the sky, and the Madonna and her kind seem faint almost with their own sweetness. Pinturicchio relates the brilliant Renaissance life of Pius II. like a fairy tale in paint. Francia is the liege of piety. But now we are in full cinquecento days, days of Andrea Mantegna, Sodoma, Raphael, Leonardo, Michelangelo, Correggio, that Ovid of Renaissance painting, all sensuous bloom, ecstatic sweetness, interplay of golden light, seductive gods and angels, animal yet innocent like his fauns. See there the lovely morbid smiling of Luini and there the gracious soullessness of Del Sarto. There are also curious painters apart, like Carlo Crivelli, in whom the Byzantine tradition reflowers, unspeakably sumptuous, building great golden arcaded houses and canopied thrones, adorned with fruits and birds, to shrine a hieratic yet half-wanton people with nervous delicate gestures of rarefied hands. Then, last of all, Venice, that unsurpassed creation of material beauty, herself almost too absolute a picture in her great replies to sea and

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sunset, a mythos of rose and green and pearl, breeds the painters of the final triumph of the senses. Carpaccio's spirit of imagination moves delicately through the charming pageant of his presentation of the Saint Ursula story, and his little angels sing as sweetly as may be : the Bellini are grave, though mundane. Giorgione is the most spiritualised of them all, presenting rare moods of the soul in light and landscape and transient glance. But the name of Venice most readily suggests the great paganism and deep rich colour of Titian, the impulsive whirling genius of Tintoretto, the worldly festival of Veronese, and his school.

viii

Supporting and surrounding these great arts of the eye was an infinity of little arts, so that it is difficult to imagine how intricately the setting of life was filled with beautiful work of the hand and the imagination, where now the interstices are stopped with ugly mechanical devices. The churches had their altars, their pulpits, their cantoria, their ciboria, tabernacles, tombs, doors, fonts, balustrades, lamps, candelabra, holy vessels and sacramental garments, all calling for ingenious craftsmen and great artists. The palaces had hangings, carpets, plate, torch-rests, fireplaces, tarsia-work, reliefs, terra-cotta, mosaic, their enamels and their majolica. Even pieces of the pavement of the Cortile of Isabella d'Este in the Castello Vecchio are now kept in museums as precious relics. The people had their jewels and embroidered sleeves,

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the men their swords and helms, the women their golden garlands. Besides the guilds of specialised workers, the artists were ready enough to do anything that participated in the beauty of life, from a statue to a toy, like Cellini ; and Leonardo would turn aside to link a curious spiral pattern for a woman's sleeve.

Benvenuto Cellini's treatises on the eight branches of "the glorious art of goldsmithing," unfolding the art of *niello*, filigree work and enamelling, gossiping on how to set a ruby, also about medals, and cardinals' seals, are sharp with zest, lively with wild relish and relief of anecdote concerning papal morsers and kingly salt-cellar.

The most remarkable minor Art of the Renaissance is perhaps that of the medallist, of Pisanello, Francia, Sperando, and Matteo dei Pasti, the medallist of the Eagle, Fiorentino, Grazzallotti, San Gallo, Cellini. Those *rondures* convey the intense pleasure of things done with anxiety, triumph, delight. They share the pride of the soul that commanded them to be perdurable, to be a bribe for immortality, not alms for oblivion ; and they convey the fashion of life in that century, a fashion so flame-like that it would lay hold on time to come as well as it devoured time past.

ix

To sum up the content of the art of this period, we find that the spirit of the Renaissance seems contained in the work of Botticelli, Mantegna, Michelangelo, Leonardo. For Botticelli is saturated with

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its sweet and sorrowful emotion, the indefinable regrets, the desideria that haunt great passion; Mantegna represents the worship of the antique world; Michelangelo is its troubled conscience; Leonardo is its perfected soul. As for Raphael, he remains a great artist; but there is nothing in him peculiar to himself. He was, in the strict sense of the word, the vulgariser of more original and sometimes more difficult types of genius.

The infinite suavity of Perugino, the fantastical romance of Pinturicchio, the masterful values of Leonardo, the angry fervour of Michelangelo, all these elements meet in Raphael, that facile synthesiser of other men's techniques, other men's imaginations, just disedged enough, unriddled enough to make them easily acceptable. Of course he has a marvellous ease and mastery of rhythmic line in the presentment of his comfortable melting human Madonnas—so good, and not too wise—and his repetitions of the romantic effects of others are often infinitely charming. Still, it remains true that Raphael's originality lies in his achievements as a decorator, especially in the vivacious strips of arabesque in the loggie of the Vatican, a form of activity very congenial to his happy and versatile nature—and in the sincerity of his portrait-painting.

Sandro Botticelli (1447-1510), the only painter mentioned by Leonardo in his treatise on painting, the prentice of a goldsmith, the friend of the Medici, the listener of Savonarola, had in his troubled heart that love of some spiritual quest for impossible beauty which keeps for the more visionary type of

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artist an indescribable fascination. It is not insignificant that Botticelli is a master of roses, pale, mournful, exquisitely shaped roses. It is the Secret Rose of the mystics that wavers in lovely disquietude behind all these wistful curious faces. He is Florentine besides, pondering, enigmatic; his is the agonising paradox of "the naked, *thinking* heart." Moreover, in this age of masculine temper, when the women please most as diplomatists and warriors, Botticelli is the artist of the feminine principle, concerned chiefly with maintaining the delicate spiritual trouble which prevents stagnation, with a complicated reverie of love and pain that only image can tell—the excess of sweetness, the crucifixions of love, the conflict between desire and renunciation, that longing for some unimagined and undeclared beauty which made him paint the neutral angels for Palmieri so that they were both called heretics for a while. These things, startling, disquieting, he resolves into unison by the wavering rhythm of his pattern. Woman, preoccupied with the dying god, as Venus or as Mary, Beauty, the mystic mother of Love, set about with ancient symbols of bread and wine and pomegranate, he draws within some tondo, and surrounds her with rings of strange angels, bearing flowers or twisted tapers. Or he sends her, dangerous liberator, pensively through the rare morning as Judith. Or bids her stand proudly to receive the secrets of her lovely ministrants in the Villa Lemmi frescoes. Or lets her float over the rippled seas, sorrowful at all the woe to come, showered about with her wan roses, sister of that wistful Lodovici Venus, so unlike

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any other in antiquity. Or, in her thin raiment and golden breides, leaves her to brood ironically opposite the sleeping Mars on the satiety and frustration of all earthly experience, divining that

“ Even in the very temple of Delight
Veiled Melancholy hath her sovran shrine.”

Or she comes through the enchanted grove of Spring, that seems so filled with flame-like figures, not only as central goddess, but more as the feverish flowery creature with startled eyes and hastening foot—Persephone awake with the yearning narcotic April, back with death in her heart. It is his supreme expression, that masque of flowing forms which, like some sweet cadences in verse, half concede and half evade the formal canon.

Andrea Mantegna (1431-1506) is the archæologist, knotted hard with the artist. Roman shapes, Roman symbols, possess him like an idolatry. He drives his conception of classic authority to an almost cruel perfection by his haughty hard draughtsmanship: its pride is so passionate that it seems ice-cold. Yet what great fruits and flowers this stony world could put forth are visible in the great saints of the Madonna of the Victory, and the frieze of Cæsar's Triumph, and the drawing of the frozen Judith, and the Parnassus of Isabella d'Este's rooms.

Michelangelo's one interest is the soul of man, and the body exalted or tormented by that soul (1475-1564). He was supremely an intellectual among artists, and a mystic, the reader of Dante and of Savonarola. More than all others of his time he was conscious of disaster and a prophet thereof;

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the knowledge that times of wrack and change were at hand bowed him with a tremendous melancholy, unlike the Renaissance melancholy, which is ever the shadow of pleasure. He was never Christian in any of his conceptions, though the Hebraic fury of Isaish and Ezekiel seems at times to charge him. Neither was he Hellenic, though Platonism seeded through his soul. It is not only the doom of Italy that concerns him, but the doom of humanity. His bound and agonising creatures in the Sistine and elsewhere accuse the God to whose power they witness. Intolerable destiny, and the dim striving against it, as through a drugged sleep, are the themes of the great mythic figures in San Lorenzo Sacristy. Yet he saw beauty, and the sweetness of the love of which Plato wrote, and uttered it in his shapes of youth, austere, meditative, haughty adolescents, in certain Madonnas, like severe fair aliens and exiles, fallen patricians, themselves the mighty deposed from their seat, rather than the exalted of low degree, and in those poignant sonnets, half for Vittoria Colonna, half for Tommaso Cavalieri. He made the fierce young David, he wasted his heart on "the tragedy of the tomb," which was to have immortalised Julius II. Against his will he painted the Sistine with an apocalypse of foreboding and revealing shapes. He east the dome over Saint Peter. He fortified Florence, then raised the Medicean tombs, exalting the puppets who were set over her in her defeat into symbols of sinister and terrible powers. The Platonic myth of the charioteer with the flaming and the unruly steed seems peculiarly harmonious with the soul of

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Michelangelo, him who wrought the sleeping Bacchus, the merciless Eros, and brought the drowsy reverie of Antinous into the beautiful head of the Bound Captive, but whose soul was athirst for God, a terrible destroying inexorable Power, not of the Gospels, nor of the Hellenes, yet with some mystery of love in his cruelty.

But there was quiet in Leonardo, the quiet of the motion of the "great waters" he loved (1452-1519). The mysterious fatality that has dogged his work, destroying it piece by piece, has left him imperishable in the enigmatic power of his personality; and that, as the lord of Renaissance things, is what he would have wished. To know all things, to do all things, to contemplate life like a god with irony and tenderness, a smiling suffering god, who has divined all the discords and contraries, yet can modulate them into harmonies—this was Leonardo's power. The delicate love-child grew to a youth of extraordinary beauty, with senses of rarefied acuteness, delighting in all kinds of refinement, fiery steeds, flowers, ornaments, curled hair, music; and went from Lorenzo to Lodovico as a luteplayer, using a fantastic silver instrument of his invention. As we track him in the fascinating drawings and comments of his notebooks, he guessed at the causes of most things—the history of the sea and the moon and the body of man. He devised pageants for Lodovico, played for him, painted the pictures of his loves. He invented engines of war, and went to battle in the train of Cesare Borgia. He tried again and again the problem of flight. He planned buildings, schemed drainage systems, thought of how to pierce

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mountains, and scoop great harbours. Meanwhile he perfected his art of painting so that it presented serenely the rare kind of beauty he desired, long sought in his drawings through all the mysteries of pose and gesture, in labyrinthine hair, and pointed hands, and the petals of flowers, and achieving that smiling ambiguity of expression which reconciles diverse matters and which never ceases to irritate the fanatics of simplicity. He passed to the service of King Francis, and died in the strange land. We have of him only the ghost of the great Cenacolo, the pictures of the Virgin with Saint Anne, the famous, much-altered Gioconda, the not less significant Saint John Baptist, the Virgin of the Rocks, innumerable divinely lovely drawings, a tender tradition of "school" painting, and a sense of what human personality may become.

For the end of the greatest Renaissance artist, like that of those he wrought for, was personality. Art was not, as in our times of insane division, a kind of dreadful delicate chimera devouring the rarer and stronger part of character for its needs, leaving the rest crazed, or hardened, or indifferent, or wilful. Michelangelo might write :

"For I was born from Art, from childhood given
A prey for burning beauty to devour."

But he and Leonardo and the rest were men of affairs, deeply concerned with the problems of life and death, ready to build, or carve, or fortify, or engineer, or write verse, or comment on Dante. They were like those for whom they wrought, a strange powerful people for whom art was one of

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the great gestures of life, who neither loitered over beauty like dilettanti, nor reviled it as a sort of emasculate pleasure, who ate and drank it as daily bread and wine, mixing it continually with their violent loves and hates, recognising it, all of them, as either a subtle earnest enemy or ally.

Leading Dates

	A.D.
Pisano's Pulpit at Pisa	1260
Certosa at Pavia begins	1396
Paolo Uccello	1397-1475
Ghiberti's Gates at Florence	1404
Palazzo Riccardi by Michelozzo	1430
Brunelleschi's Dome finished	1434
Alberti at Rimini	1447-1455
Fra Angelico	1387-1436
Donatello	1383-1466
Della Robbia	1400 c. 1482
Masaccio	1401-1428
Fra Lippo Lippi	c. 1412-1469
Palazzo Strozzi	1489
Piero della Francesca	1406-1492
Mantegna	1431-1506
Botticelli	1447-1510
Bramante at Saint Peter's	1506-1514
Villa Farnesina by Peruzzi	1506
Leonardo da Vinci	1506-1519
Raphael	1483-1520
Correggio	1494-1534
Giulio Romano	1492-1546
Michelangelo	1475-1564
Michelangelo at Saint Peter's	1546-1564
Benvenuto Cellini	1500-1571
Da Vignola	1507-1573
Palladio	1518-1580
Titian	1477-1576
Saint Peter's	1506-1626

Chapter vi

The Courtier

i

Courts and courtiers had during this period an importance bewildering to those for whom no existing court presents any relations whatever with art or scholarship, for whom, indeed, no "court," in the Renaissance sense of an assembly of brilliant personages around some one distinctly brilliant personage, set in a magnificent scene, really exists at all.

But the Renaissance knew that the many-petalled flower of personality, which it especially desired to cultivate, demanded rich soil of leisure and splendid intercourse. And, since the Italian Prince himself was a prince usually by some distinction of personality, he builded his palaces and set his gardens serenely that the human comedy of significant people might be played as perfectly as possible around him. Besides, international politics was still a spectacular interplay of individualities, so that the Renaissance gentleman-scholar, eager for opportunities to express his nature, found them readily only in the service of a prince. And again, the chivalric ideal lingered in the notion of some romantic strain of personal devotion. The lives of Bayard, Sidney, Castiglione, perhaps the three most famous Renaissance gentlemen, are inseparable from the idea of a court - a court which

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might break the heart with its caprices, which consumed the soul with the flashing feverish life it gave, yet was not altogether unworthy the service of proud souls, since it never feared to welcome the terrible anarchism of beauty, destroyer of all mortified matters.

Il Cortegiano is the manual of Renaissance ethic. In that series of colloquies the nature and conduct of the perfect gentleman are brought into words, as Edmund Spenser thereafter intended to do in English verse. It is a noble book, expressing a "Pagan" but lofty ideal; and the writer was a noble figure, whose life was in harmony with the conception he made conscious.

ii

Baldassare Castiglione, the author of the *Cortegiano*, was made of Mantua, Milan, Urbino, and Rome. He was born of noble parents, his mother a Gonzaga, in 1478, in Mantuan territory; so entered early into the life of the court. Elisabetta Gonzaga, sister of the prince, married the Duke of Urbino in 1486; later she was to be the centre of the society immortalised in the famous book. Baldassare was educated after the ideal of Vittorino da Feltre, whose tradition was strong in the duchy of his great pupil Federigo, becoming an accomplished rider and lord of horses, hunting and hawking gaily, yet absorbing classics and literary lore with infinite pleasure. Mantua was increasing in its pomp under the will of Isabella d'Este, that lover of magnificence wedded by Duke Francesco; but

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a greater and a novel centre was considered necessary to continue the boy's education, so he was sent to the royal Milan of Lodovico Sforza. There he learnt Greek from Chalcondylas, Latin from Merula, geometry and mathematics from Fra Luca Pacioli. Music he practised steadily; and learnt to understand architecture, painting, and sculpture from the eminent artists gathered in the city. Meanwhile his fastidious eye and ear must have been fully flattered by the life of masque and festival which delighted the imperious youth of Beatrice d'Este, the young duchess. The overthrow of Milan restored him to the service of Mantua; but during a visit to Rome he became acquainted with Guidobaldo, Duke of Urbino, and, when that prince returned to the domain whence he had been driven by Cesare Borgia, he asked the Gonzaga to permit Castiglione to enter his service. The request was granted, though disdainfully.

Perhaps Castiglione was intended to watch the Papal interest in Urbino, since Guidobaldo had recognised as his heir Julius' nephew, Francesco della Rovere: more probably he was simply attracted by the amiable personality of the Duke. At all events, his years at Urbino formed the perfect period of his life, during which, the friend of the gentle ailing Duke and the idolater of the Duchess, one of a company of charming and witty people, he developed in his mind the matter of the conversations in *The Courtier*. Twice he went as ambassador, once to England, when Henry VII. conferred the Order of the Garter on his lord, once to Milan, to confer with Louis XII. After Guidobaldo

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had serenely departed from his life with the verse of Virgil on his dying lips, and the stormy Francesco Maria della Rovere reigned in his stead, Castiglione's life became enmeshed in wars and embassies. At one time he is fighting with his duke against the French, at another pleading for him with his golden mouth against the fury of Julius after he has struck down the Cardinal Alinari. As ambassador at Rome in the Court of Leo X. he resumed the humanistic gracious life of his heart's desire. This is the era of his friendship with the kindred Raphael, and of the dreamy leisure during which the *Cortegiano* was evolved. But Leo's predatory design upon Urbino could not be withstayed after the death of his restraining brother Il Magnifico Giuliano. He seized it for his nephew Lorenzo, and Castiglione went to share the temporary exile of his patron in Mantua. During this time of quietude, while in the service of Duke Federico of that city, he wedded Ippolita Torelli, who died after three years of wedlock, young, beautiful, and beloved. More embassies troubled the days of the upright and unfailing courtier, endlessly entangled in the intrigues of Mantua, Milan, Urbino, and Rome. In 1523 he escorted Isabella d'Este to Padua and Mantua. Back in Rome as ambassador to Clement VII., he had the evil fortune to be sent as Papal Nuncio to the Emperor. Castiglione was as candid as he was proud: the supreme distinction of his personality was the sincerity that lay like a diamond in the golden craft of his courtiership. Between the shiftless vacillating Pope and the shifty remorseless Emperor he felt himself undone

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and distraught. To all he did and said the actions of the Pope immediately gave the lie, and the Emperor answered with obvious falsehood, always the more deceiving because he really valued the man he played with. The sack of Rome and the misery of reproaches preyed on his wearied body ; he sank and died at Toledo in 1529, greatly lamented in many lands. A year before, the *Cortegiano* had been published at Venice, for Vittoria Colonna, that great lady to whom the manuscript had been lent in confidence, had permitted so many to take copies that the author had to publish in defence of his own work.

Raphael has painted him, tranquil, urbane, richly dressed, with grave eyes—the Perfect Courtier whose days were passed in war, diplomacy and self-culture, who served faithfully and proudly, little rewarded except by universal praise. Castiglione had a genius for friendship. The prefatory letter to *The Courtier*, in which he laments the fair folk of his youth, is a deep fountain of emotion.

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Think a little of the courts where Castiglione's courtier was to move. In some, doubtless, he would have been out of tune—in those where the less Hellenic strain of Renaissance paganism prevailed—in Perugia, for example, where the Baglioni coloured their households like frescoes, where Grifonetto and Zenobia moved in gold and pearl among leaders of lions, racers, court-fools, musicians, and pages in brocaded coats.

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In the Court of Cesare Borgia, however, camp as it was usually, people like Machiavelli and Leonardo were at home among the improvisatori and lutanists. Still, there was hardly sufficient leisure to watch the "streaks of the tulip," the variations of personality. Milan also, even in its great days, was perhaps overmuch delivered to the lust of the eye and the pride of life. Florence had its beautiful amenities, both where Lorenzo walked with his friends in the gardens of San Marco, and where the young men lay after sunset talking on the marble steps of the Duomo; but hardly in Florence, with its love of equalities, whose courts for long were disguised as burgher households, could the Perfect Courtier be well at ease. The court which Caterina Cornaro, beautiful plaything of Venice, kept at Asolo was an idyllic interlude: the Court of Leo X. was a great piece of drama. Yet the typical courts and courtiers of the fifteenth century flowered rather at Mantua, Ferrara, and Urbino. There was accomplished the life, revealed by the charming introductions to Bandello's stories, by Castiglione's own work, and other dialogue writing. In the great halls of the Castello, in cool summer palaces frescoed with joy, in adorned loggie, in grottoes hewn from the rock, in fruited groves, and gardens with great carved yew hedges, vine-clad pergolas, roses and jasmine, with green lawns sloping to the river, fanciful fountains making merry in their midst, the delicate people, wanton and gracious like lilies of an Elysian field, meditative smiling spectators of the mortal comedy, ladies

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that drop fine clove gillyflowers from their balconies, great lords that are literally the masquers of love—sit telling stories, making music, inventing pastimes, weaving out a deliberate kind of conversation concerning the ultimate things of life, talking of the immortality of the soul, of the nature of God, of the Perfect Courtier, and ever, with inexhaustible pleasure, of Platonic love. Then pass to hold high festival, and consider some comedy of Plautus, interwoven with dances and ballets of ivy-wreathed youth.

Mantua is most Isabella's, of whom more must be said presently. Ferrara is in some ways the most fascinating court of all, where the Triumph of Love and the Triumph of Death seem to be perplexed always among the singing and the flowers. Ferrara, with the Castello Vecchio of the four red towers, its quiet ways between fragrant gardens, its *delizie* or pleasure-houses, like Belriguardo, Belfiore, and the Schifanoia, is wrought into beauty by the sumptuous dangerous house of Este.

Perhaps it is most irresistible in its allure during the reign of Lionello, son of that curiously mixed Niccolò who was the husband and executioner of Parisina, and pupil of the humanist Guarino. He walks in the gardens in the time of the ripe figs, a copy of Sallust in his hand, his studied dress made mystical by harmonies with the days and the planets; or passes to his library, fragrant with white and purple flowers; or listens to the choir of French singers in his chapel. Pisanello is of his company, Giovanni Aurispa, Guarino, Theodore Gaza, Alberti. But the rule of Borso is more

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magnificent in its kind. Borso, a lord of laughter and liberality, rides ever in gold and jewels through the pageant of Ferrarese life, "bringing the May" through the city, his handsome cavaliers around him, and lovely ladies, their sleeves gold bordered with French mottoes of love. He is kind to scholars, but is no scholar, so the vernacular begins to be glad of it; and, since he loves French romances, the mediæval "matter of France" and "of Britain" is continued in Ferrara till it blossoms again in a school of Italian poetry. There are leopard keepers and falconers galore in his train, for Borso is much of a child.

Ereole d'Este, his brother, the father of famous sons and daughters, continues this life of magnificence and gorgeous patronage of art, adding to it a curious mystical passion for collecting saints, like *Santa Lucia*. The Ferrara over which Isabella d'Este rules as Duchess, and as the idol of the Platonic Bembo, can still present wonderful scenic effects, varying from a miracle play to the *Supplices* of Lodovico Ariosto, a real Italian comedy, set in the very town. But it goes black at times with the recurrent tragedies of the house, as in the dreadful interplay among the brothers Giulio, Cardinal Ippolito, Ferrando, and Alfonso himself, or the grim morning when Ereole strikes the poet is found slain in the street, and none dare name the slayer.

Life is less burning and breathless in the little hill city of Urbino, where in "the hard and sharp situation," above the fruit-laden country, the great Duke Federigo built "a city in form of a palace."

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with twin towers fronting the west of romance and reverie, with a pillared court, and a triumphal stair—hung the chambers with silk, and made a great library, where priceless books were clasped in gold and silver, yet ready to be divulged to the fit student. Images of bronze and marble, paintings, vessels of silver, musical instruments, tarsia and exquisite stucco work made more lovely the smiling rooms, their vast corridors, the oratories, the pleasant baths, the gilded doors and windows of this “very mansion-place of Myrthe and Joye,” as Castiglione calls it. Under the reign of the ailing, pensive Guidobaldo and his calm sweet Duchess, Elisabetta Gonzaga, the palace acquired a peculiar renown for the happiness of its society, the perfect goodwill and liking that made wit both swift and kind. *Il Cortegiano* distils the ideals of this court in a book, translated into English by Sir Thomas Hoby in 1561.

The time of the supposed conversations is March 1507; the scene is the Palace of Urbino. Duke Guidobaldo goes to bed after supper because of his malady; the rest of the company gather round the Duchess in a circle, alternating lord and lady till there are no more ladies. These people include, besides Madonna Elisabetta, her inseparable friend, Emilia Pia, the widow of the Duke's half-brother, a lively ringleader of intellectual revels; Margherita Gonzaga and Constanza Gonzaga, young relatives of the Duchess; Francesca Maria della Rovere (Il Prefettino, as they call him, the heir to the Duchy); Federico Fregoso, later a Cardinal; Ottaviano Fregoso, afterwards, to his hurt, Doge of

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Genoa; Giuliano dei Medici, Duke of Nemours, brother of Leo X.; Pietro Bembo, the famous scholar, the flamen of the Platonical religion (author of *Gli Asolani*, a volume of dialogues on love dedicated to Lucrezia Borgia, Duchess of Ferrara); the handsome humanist Bibbiena, both Cardinals thereafter; Gaspar Pallavicino, a rebellious Mercutio-like youth, who leavens the dialogues with his protests; Lodovico Pio; Lodovico Count of Canossa; Cesare Gonzaga; Cristoforo Romano, sculptor and medallist; Fra Scratino, jester and actor; and Bernardo Accolti, otherwise known as Unico Aretino, a noted improvisatore and a devotee of the Duchess.

On the first night Emilia demands of each a subject of discourse. After rejecting many devices more or less playful she chooses Federico Fregoso's theme, the "Perfect Courtier." Lodovico of Canossa, as an experienced and accomplished courtier, is ordered to begin the game of talk. He postulates nobility of birth for his Courtier, not as an essential, he admits, when pressed by the unconventional Gaspar, but as a valuable advantage and predisposition for the processes of his education. He must have valour and skill in feats of arms, yet be no bravo, nor mere instrument of war: his lithe and masculine beauty must be perfected by all graceful exercises of the body, especially by horsemanship, wrestling, fencing, riding at the ring, tilting, hunting, swimming, leaping and casting the stone. This grace, however, which is to clothe him like fit raiment, must above all be spoilt with no affectation; that all devours must be accomplished with an air of spontaneity, a kind of sweet

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“recklessness,” is a point much elaborated. (Yet the affectations of Renaissance youth, standing dreamily at gaze in some fresco of the *Adoration of the Magi* or *Espousals of the Virgin*, intent on its own fair business, in audacious attitudes and rare extravagant garments, are seducing enough to make one glad that æsthetic excesses sprang often enough from their proper soil.)

Giuliano de Medici, lover of music, praises this seeming negligence in terms of the art. Then the Courtier's speech is discussed from point to point—the nature of his Tuscan, the relations between written and spoken language, his manner and gesture, his clear sweet voice. As a lord of language he must love letters, more especially the humanities. Moreover, he must be a skilled musician; and at this point Lodovico and Giuliano praise the delights of music against the wilful Gaspar, who thinks it effeminate. But the Courtier must understand something of carving and painting; so here Cristoforo Romano is swept into the comparison of the two arts. Then the Prefetto enters suddenly in a flame of torches from escorting the Pope on his way, and after some light talk the discourse is deferred till next night; and the younger ladies dance hand in hand, first a bazza, then a French dance.

On the second evening the company discuss the discretion of the Courtier, his sense of the appropriate and apposite. A proud humility must serve him like an instinct in deciding the time, manner, and place of exercising his virtues and accomplishment. Dancing, masking, the opening of tilting

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shows, are all permitted to him, with this reservation. He may sing "prick-song" to the lute, or with a quartette of *viole da arco*, but only "in familiar and loving company." From a digression on the merits of the ages of man, and what is seemly in the old, the speakers return to their ideal, to his fidelity, pure from flattery or importunity, his enthusiasm for friendship, his orderly dignified dress, black like the Spanish by preference, except when festival exacts brilliance. The conversation, quickened continually by the little broils over women stirred up by the provocative Gaspar, becomes gayer; and Bibbiena, as an expert, criticises the three kinds of jest that brighten the world, the humorous incident, the witty word, the practical joke. Many stories are told in illustration, some of them Boccaccian enough, many sharp with modern irony or quaint with instances of human unreason (like that of the sleeping Altoviti at the council), that awaken a queer sense of community. The Abbot's stolid conviction that an admirable way of disposing of a great quantity of rubbish was to dig a pit deeper and yet deeper to contain the superfluous soul; the gay jest of "Phedra" (Cardinal Inghirami) replying, when asked why no prayer mentioned Cardinals, that they were included in the petition concerning heretics and schismatics; the sharp advice of Cosimo de' Medici to a fool about to occupy a position of importance, "Dress in rose colour, and talk little" (rose colour being the fashionable hue for magnificoes), are quick with humanity. Finally, Gaspar attacks his enemy, woman, again; and the scene

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ends with a feigned rush of the ladies on the offender.

On the third night Giuliano de' Medici, as the appointed defender of womankind, is commanded to describe a lady of the Court to match the Courtier. He is somewhat a sentimentalist, this amiable music-loving Giuliano, afterwards so terribly throned by Michelangelo in the sacristy of San Lorenzo; but he conducts his argument skilfully and with great expense of classical example against the vivacious attack of Gaspar and Lodovico of Canossa. Giuliano allows that his lady must have many of the basic virtues already assigned to the Courtier; but insists, somewhat wistfully and elaborately, as if his desire were rarely fulfilled in the hard bright women of his time, on a soft and delicate tenderness, a kind of melting sweetness in her beauty, as different as possible from the masculine type. Wisdom, magnanimity, prudence, certainly! But above all, let her words be persuasive, her wit be lively, her arts be singing, dancing, and the devising of pastimes. Cesare Gonzaga is on the same side as Giuliano, but wants the more active type really proper to his time. Gaspar declares that woman is "in all things inferior," "a defect of nature," confessing instinctively her weakness by her reiterated wishes to be a man. Giuliano, provoked away from his longing for gentle manners, asserts that she has made war, won victories, governed kingdoms, become glorious in philosophy, poetry, and rhetoric. (For there were feminists in those days.) Then the two pass into abstract and subtle argument of Form and Matter, Male and Female, whence they are

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recalled to the concrete by Emilia. The question of womanly courage is debated, and, incidentally, the effect of imagination on courage. Moving instances abound, as of the lady who died of joy, and eulogies of women past and present, all hotly contested by Gaspar. After much excited conversation, illuminated, it seems, as by the very looks and gestures of the speakers, Cesare finds a safe resting-place in the doctrine of inspiration, and memories of Helen of Troy and her kind. The lady's business is chiefly, after all, "to talk of love." How shall she love? How shall she resist, or yield? Giuliano finally ends the debate: "Ye are all the sort of you too great clearkes in love." But the theme is dear to the company.

"There have been lovers who thought love should
be

So much compounded of high courtesy . . .

That they would sigh and quote with learned looks
Precedents out of beautiful old books."

In Book IV, the company is trying to discover the chief end of their Courtier, secretly moved by a sense that he is too static, "too faultily faultless, splendidly null," and must somehow receive life from the touch of a god. They dispute uncertainly some little time. Ottaviano says his end is the true service of his Prince with courage and candour. They wonder if the Perfect Courtier is born or made, and if virtue can be learnt, remaining dubious, as people still remain; they ponder the forms of government likely to bring back the Golden Age, Bembo inclining to a commonwealth, Ottaviano to the

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rule of a perfect Prince, counselled by his Perfect Courtier, a Prince liberal, just, and splendid, a giver of joys and festivals, and a haughty builder. But Frisio checks them dryly: the Prince will be as rare, if as perfect, as their Courtier.

Besides, they have given their creature all the charm of youth; now he seems to have all the wisdom of experience. How then can he be a lover? But Pietro Bembo softly names that Love in which young and old may be equals in ecstasy; and our company of Renaissance people, suddenly recognising the burning spiritual end of their Perfect Courtier, turn, sighing as with content, to Bembo, praying him to speak of the Love which is to them as miraculous, if as little realised, as a religion, the Love whose tradition has passed from the *Symposium* and the *Phædrus*, through Plotinus and the Alexandrians, to the vexed commentaries of Ficino, Pico, and Benivieni.

So Bembo speaks of Love—the instinct towards immortality, the desire towards beauty, which is from God. There is no ill to be given or taken by beauty, the beauty of a fair soul in a fair body, which is of its nature sacred. The Heavenly Love, unresting, lifts the soul from height to height till it enters into the vision of Beauty absolute and eternal. True lovers sit at the feast of angels, and bear within them continually this flaming vision that purifies and consumes.

“What tunge mortall is there then, O most holy love, that can sufficientl ye prayse thy woorthynesse? Thou bringest several matters into one,

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to the unperfect givest perfection, to the unlyke likenesse, to enimitye amitye, to the Earth frutes, to the Sea calmnesse, to the heaven lyvelie light. . . . Thou art the Father of true pleasures, of grace, peace, lowlynesse and good will, enemye to rude wildenes and sluggishnesse, to be short, the beginninge and ende of all goodnesse. And forsomuche as Thou delitest to dwell in the floure of beawtifull bodyes and beawtifull soules, I suppose that Thy abydinge place is now here amonge us, and from above otherwhyle showest Thyselfe a little to the eyes and mindes of them that be woorthye to see Thee. . . . Make us to smell those spirituall savoures that relieve the vertues of the understandinge, and to heare the heavenly harmonie so tunable, that no discords of passion take place anye more in us. Make us dronken with the bottomelesse fountain of contemplation that alwaies doeth delite, and never giveth fill, and that giveth a smecke of the right blisse unto who so drinketh of the renning and cleere water thereof. Pourge with the shining beames of Thy light our eyes from mysty ignoraunce, that they maye no more set by mortal beauty and wel perceive that the thinges which at the first they thought themselves to see be not indeede, and those that they saw not to bee in effect. Accept our soules, that be offred unto Thee for a sacrifice. Burn them in the livelye flame that wasteth al grosse filthiness, that after they be cleane sundred from the body, they may be copled with an everlastinge and most sweet bonde to the Heavenly beauty. And we severed from ourselves, may be chaunged like right lovers into the beloved, and

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after we be drawn from the earth admitted to the feast of the aungells, where fed with immortall ambrosia and nectar, in the ende we maye dye a most happie and livelye death, as in times past died the Fathers of olde time, whose soules with most fervent zeale of beholdinge Thou diddest take from the bodye and coopeddest them with God." (Hoby's translation.)

Even in the cruder, quainter English of Hoby the "rapture" of Bembo captivates the reader. It is as if some door embroidered with smooth jewelled heads and proud profiles opened suddenly on the hush of Heaven.

There is long silence, till Gaspar irrepressibly holds that such love is only for man, like Plato and Saint Francis, whereupon Giuliano quotes Diotima and Saint Catherine of Siena. But the Duchess says—of that to-morrow. "Nay, to-night," replies another, "because it is daye already," and leads her to the window. The colour of roses is in the East, where the Morning Star hangs low; there is a chill sweet wind, and a hushed piping of birds.

iv

It is the tone and spirit of this famous book rather than its direct statements that convey to the reader a real impression of Renaissance ethic. A Pagan ethic, reminiscent always of Aristotelian ideals, in its adoration of a certain largess of soul, a magnanimity of bearing, "the practice of magnificence!" Bandello discourses greatly on it, and says that the French King was much censured for

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keeping Lodovico of Milan in captivity, so failing in magnificence of soul.

There was a certain deliberate cult of beauty of personality, charm of soul and person ; but a clear consciousness that oneself could be perfected only in others enthroned Courtesy as the mother of all the virtues, as indeed she is, if one thinks deeply enough.

For those people had the sense of beauty in conduct, though they fell from it often enough, as people fail under most criteria. It is useless to read of Renaissance Italy and judge it by the code of Victorian England, for not even the war has altered the Victorian code. They had a different scale of sins. What for Dante was already almost venial, became for an age intoxicated with its changes merely natural. Good and evil were suspected of arbitrary values : Pope Leo and Luther in their different ways both attacked the old distinction. The one certain note in morality seemed the difference between beauty and ugliness. Races and periods, like people, commit their most outrageous crimes in lapsing from their besetting virtue. The Renaissance did many ugly things : it is easy enough to prove that it also achieved great beauty in conduct as in other arts, certainly at least as much as any other period.

Castiglione's *Courtier*, the perfected individual, joyous as a work of art, liberal and noble in his temper, physically brave, cultivated in letters and the arts, able to compose and sing his verses, speaking and writing with distinction, passionate in friendship, idealist in love, candid and loyal in

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service, was a conception that wrought out many great personalities. The shocked Ascham, like others of similar temper, might be overpowered by the "liberty to sin," which he observed in Italy during nine days. He saw what probably he looked for : Philip Sidney, gravely intent on other things, beheld other things.

The passion for life ran too high, and violent death overtook the courtier freely enough if he forgot his quality of discretion, as it did the "young Duke of Ferrandine," who, pursuing love hotly after a masquerade, was slain and forgotten in a night.

The "certain sweetness" which Urbino found in Cardinal Ippolito d'Este, marvellously compact of grace, did not prevent him from setting ambuscades to pierce his brother's eyes when the golden Angela Borgia said those eyes were worth more than his whole person ; and yet Cardinal d'Este was evidently a being with the charm of an exquisitely damascened blade or a sinuous panther. The dangerous people of the Renaissance had their beauty ; criminal people to-day have none. Those who were upright and charming then, like Castiglione, appreciated the charm of their deadlier brethren. It is a psychological attitude too complex to be discussed in brief. But they all had their intellectual qualities and spiritual values ; they were not the children of sloth and stagnation. Luxury and murder do not exhaust the deadly sins ; nor are they the deadliest.

[NOTE.—The names in the description of the *Courtier* are those used in Hoby's translation, as likelier to be familiar to the general reader.]

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Leading Dates

	A.D.
Lionello d'Este	1407-1451
Borso d'Este	1413-1471
Guidobaldo da Feltra	1472-1508
<i>Il Cortegiano</i>	1528
Baldassare Castiglione	1478-1529
Pietro Bembo	1470-1547

Chapter vii

Women of the Renaissance

i

What pact had the women of the time with the strange new genius of beauty, standing triumphant with vine leaves through his hair, and wings all-crimson, a kind of Praxitelean Faun masquerading as an angel? For great ladies at least life was a more dazzling matter than ever before. Out of the East came wise men to teach them the forgotten sweetness of the Greek tongue: Art was their slave, to engrave their gems with angels and satyrs, to immortalise their beauty in portraits and sculpture, to invent their revels, to complicate broideries for the sleeves of their heavy robes. They made Latin orations to superb ambassadors, studied manuscripts with the scholars, dictated subjects to great painters, ruled courtly symposia concerned with subtle and daring themes, satisfied intellect and sense, yet never lost consciousness of the great game they and their husbands played for fortresses, cities, duchies, for the love of the risk and the magnificence of the gain.

But not now, more than at any other time, do we find women artistically "creative" in the limited sense of the word. In all modes of being they rival man: when life is so various, it is enough. There is no Renaissance woman to stand with the few who have entered the kingdom of art. Palaces, cities,

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war, peace, confusion, and dramatic personality—all these they create, but not poems nor pictures nor sculpture. The Veronica Gambaras, the Cassandra Fedeles, the Barbara Torellos, the Gaspara Stampas, even the Vittoria Colonnas, are accomplished women who wear their verse or scholarship like the jewelled garlands great artists fashioned for their hair.

The Renaissance, crowded as it is with figures of the most cultivated women in history, is masculine in temper through and through, just as the prevailing temper of mediævalism had been feminine in its strength and its weakness, although its ladies, heavenly or earthly, lived in the garden enclosed of convent or castle. In its return to Hellenic ideals, its delight in the recovery of its reasoning, synthetising vision of the universe, its platonic Hymn to Intellectual Beauty, its indulgent tolerating comprehension of all phases of being, the Renaissance is masculine, although the feminine principle, ambiguous, ecstatic, irrationally sweet, wells up in the work of artists like Botticelli, or Agostino, and the hermaphroditic genius of Leonardo.

The Athenian ideal of beauty was found in the adolescent, in the contemplation of the austere grace, down-bent head, considering charm of masculine youth, in figures such as those of Ion and Critias. So the authority of Plato strengthened the natural delight in beautiful youth, though the Renaissance perhaps loved Antinous more than Charmides. Poliziano, modulating this theme, can almost echo the Greek Anthology. The boy riding

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among the spears in Uccello's battle-piece, his golden head uncovered, represents the centre of tenderness for the period. Youth is joy, he is hope, he is the unwounded and undefeated, the heir-apparent to the illimitable kingdom of pain and pleasure. The beautiful severe rhythms of his body make an intellectual music, sweet with the melancholy of infinite desire. Michelangelo and Shakespeare are alike sincere in their vision, transmitted through many media, from the *Symposium* and the *Phædrus*. Languet's adoration of Sidney is in the same key. Friendship is once again the rival, if not the conqueror, of the love of woman. The recognised symbol of life, the presiding genius, is the Madonna, as before Pallas Athene; but the sweet, intimate tutelary genius of beauty in the soul is the angel, the ephebus.

Idealising the beauty of the adolescent, Athenians yet found the beauty of women also necessary. They specialised some to music, conversation, dancing, and the art of delectable intercourse, leaving to others what is commonly required of wives. But the Renaissance, penetrated still with the idealism of the Middle Ages, loath not to bring all charm to perfection, is more catholic in its range. The various, supple, enigmatic beauty of woman is stranded with the life of all famous Renaissance men, except perhaps Leonardo, who, while interpreting it, considered it only with the devouring cold eyes of the artist and psychologist. In the prime of the Renaissance Aspasia and her kind may be wives as well as companions.

The ideal of beauty is masculine; but if a woman

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can fulfil it, she shall have recognition. The woman-worship of romantic love is over; but the Renaissance passion for beauty will not let its women be thrust away to breed and be silent. The women do as the men, without much controversy. Policy may make the marriages, but the great princes must have beautiful and accomplished ladies to rule their courts of artists, to shine like great jewels in their splendid settings. Women come as equals, wise, and learned, and jewelled as the Queen of Sheba came to Prince Salomon. They come as comrades, too, rather than lovers. In their youth they resemble no more the mediæval lady, with her slim bending body, her cleaving soft garments, her sweet secret smile, but rather are like gallant boys, hunting, hawking, learning classics, as well as dancing and singing. Later they ponder Greek philosophy, they are amateurs of all the arts, they govern states, they go clad in armour to keep fortresses.

Man delights in woman as she fulfils this expectation. With the true Renaissance pleasure in gathered contraries, if she can reconcile it with the dreamier, softer, more fragile grace, he is the more charmed. The masquerading page-girls of Shakespeare and the rest allure with all the evasions and surprises of sex: the maiden knights of Ariosto and Tasso and Spenser, as well as the angels of Leonardo, betray this imaginative duality. When Isotta degli Atti is sculptured for her temple it is as the Archangel Michael. When Pope Alexander would exalt Lucrezia, he makes her Regent of the Vatican, Keeper of the Papal Seals and Governor

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of Spoleto, this passive golden Lucrezia, with a soul like white wax. And among many pious denunciations of women's fashions we find a quaint one of "these caps which make women look like boys." In the pleasure-places of Rome and at the Court of France the ladies delight to appear in masculine dress. Brantôme does not like it; only his admired Queen, Margot, he thinks, can wear it gracefully.

Probably woman never had so much to do with the government of Europe. Michelet's description of the *Trois Parques*, Marguerite of Austria, Louise of Savoy, Anne of Brittany, plotting and counter-plotting for the love of their own kin, is not easily forgotten. Mary of Hungary keeps the Low Countries in bond for her brother Charles. Isabella of Aragon, that Most Catholic queen, is glorious in Spain, and buys it a new world by her comprehension of a friendless adventurer. Catharine de' Medici brings her poisoned blood and her fine hands to complicate the destinies of France. Elizabeth of England illustrates eminently how admirable a symbol even a mean, cruel, cold woman can become in an essentially masculine age. Mary Stuart, most complex of all, Renaissance in her imagination and her beauty, mediæval in the flaming and wilful way of her soul, drives more magnificently on disaster. In Italy Beatrice d'Este, that smiling, dancing child, urges Lodovico on dangerous ways towards a crown, while Isabella, her sister, plays the diplomatist for a fierce and unwise husband, and Caterina Sforza holds her own against Cesare Borgia, like the condottiere her ancestor. Diamante

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Jovelli leads the women of Faenza against the same conqueror, and the ladies of Siena, arrayed in three-coloured companies, go gravely to work at the defences of their town.

So they learn Latin and Greek, they speak orations, are marvellously sweet in discourse, and absorb the wonder that exhales from the astounding pomp of beauty that surrounds them. Cecilia Gonzaga is the most accomplished classical scholar in Vittorino's school. Dancing, music, conversation, however, are even more insistently part of their education. Perhaps never was a more ideal scheme for a girl—music for the harmony of the soul, dancing for the rhythm of the body, conversation to link her close with human beings, literature, classical and modern, to imbue her with sympathy, tolerance, intellectual courage, the visible arts to mould her with their several appeals.

The type was accomplished. Women were made, and described, as wonderful works of art. They are constantly written of as such, things to be appreciated for their various qualities, with a catholic taste, intellectually on the whole, rather than sensuously. It happens one time, in 1537, that when Renée of France is Duchess of Ferrara, Vittoria Colonna and the famous Tullia of Aragon, *hetæra* of Rome, are in the town at the same time. Correspondents debate the points of the two visitors: on the whole, Tullia, singing, playing on the lute, versing, presiding over symposia, eloquent on Platonic love, commenting on the Lenten sermons of Ochino, more a woman of letters than Vittoria, discreet and delicate, quite forgetful of Roman ways,

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appears the more brilliant star. There are, of course, innumerable ladies who are given in marriage, attend to the house, and play no great part. But Isabella d'Este, keen, bright, sparkling like a diamond many-faceted, lover of all the arts, of all recorded women burning most steadily with the "hard gem-like flame" desired by the greatest commentator on the Renaissance, is the type adored.

In Italy, in France, in England, the women, artists themselves in personality, steadily drew the arts to perfection, for these thrived by their favour. No emasculate art, since they had the intellects of men. It may seem strange now, to take one instance only, that Matteo Bandello told his charming non-moral stories in the Courts of Milan and Mantua and Urbino to great ladies of immaculate virtue. But they had the crystal minds of the intellectually courageous, at once frank and super-subtle. Bianca d'Este tells the tale of Parisina without a quiver: it is an objective fact to her, though it happened to an ancestress; she is "impassible." They look at the spectacle of life, and unflinchingly recognise the grotesque and satyric as part of the procession, nay, find it stranger and more exultant because of this incomprehensible element. They have read the classics: the world and its people are their most exciting theme. So they listen with candid eyes, and assent cheerfully to the implicit assertion that whatever is may be spoken of. Sometimes, however, the Eternal Feminine breaks through. Isabella d'Este cannot permit her ladies to attend the representation of one comedy of Plautus. She goes herself, looks very displeased—but remains.

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Still, the emotional in them could not altogether die. The very objective beauty with which they busied themselves troubled it. Life must have some absolute good, to engrave every individual soul with finality. And what food for the heart in its agony and reality? Adoration flattered them; desire sprang at them now and then like a tiger; but love of woman, that mystery and miracle of the emotions, that tyrannous impenetrable god to whom Dante had made obeisance, veiled his face from a world that no longer considered his cross in the rose-garden an end in itself. There is comradeship and friendship between husband and wife; there is pride and joy in motherhood; but the fierce energy of the business of existence imposes curious limitations even there. Besides, the women themselves also are disciplined, schooled, ambitious; they also will not throw a bleeding heart into the arena. They will do as the men, even as in other matters, without unnecessary parade however. Nothing hysteric in a lady of the real Renaissance! So they, too, placate the need not only with elegant devotions, rosaries of black amber, portable silver altars and fashionable Lenten preachers, but with the mystical soothing dream of Platonic love.

As Plethon, Ficino, and Pico dreamed of it, the ideal was still sufficiently like that of the *Phædrus*. But the women were now too evident to be excluded. It loses its white intellectual light: becomes swooning, tender, languorous, so that it may be

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confounded with the mystical love of the saints. Its later archpriest Bembo is formed by beautiful women, Caterina Cornaro, Lucrezia Borgia, Isabella d'Este, Elisabetta Gonzaga, Vittoria Colonna. He is the high priest of the Heavenly Love in *The Courtier*; yet it is understood that the lower nature must have its due, and Bembo his mistress. Even in that mild fair court devoted to ideas and amenities, Il Prefetto will suddenly slay his sister's lover; and Giuliano de' Medici, whose imagined court lady is so divinely inaccessible, has his conquered love in the very town, whose Easter baby will be found in the street, clasped with silver, cherished by strangers, claimed again, and made into a Cardinal.

So there hovers about these great figures an ambiguous hybrid, half-Platonic angel, with a dazzling light in his eyes, and, perhaps, fetters on his feet. How much did Giuliano, that reckless handsome Medici, love the disquieting Simonetta? What was in the strange heart of Lucrezia when she sent Bembo that tress of her golden hair?

Still, it is a convenient hypothesis for days when all marriage is a political arrangement, when babies are betrothed in their cradles, and the passion for beauty bows the head before all who are lovely, that a great lord may serve a fair lady in the spirit, without reproach. The division between love and marriage is deeply set; and the obstinate loyalty of Vittoria and Elisabetta to absent or invalid husbands is considered an amazing thing. Sometimes there is heartburning. Clarice Orsini in Rome has a headache while her betrothed Lorenzo holds *giostra* in Florence under the eyes of another

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lady, platonically adored. Nevertheless they had their revenges, these women who clothed themselves sometimes in heavenly blue, to signify their devotion to the Uranian love.

Yet they are hard as well as fine and various. Women never give up their essential sweetness till their hearts are broken; and in that feverish age most of them realised early that hearts had best be forgotten never awakened at all. Behind the secret proud faces that gaze at us from the canvases of the great painters the soul is asleep, or fortified. They have the exquisite perverse beauty of the Amazon; but like these they are maimed. Passion has its way with them over and again; but much more rarely Love. Eloïsa and Francesca are of the Middle Ages: only a Countess of Cellant, or at best a Duchess of Malfi for Renaissance lovers!

But at times the sword pierces the delicate silver mail of Platonism; and the Amazon casts up her arm over the wound in her breast, with a gesture of appeal and despair. The musing face of Simonetta da Vespucci seems to keep all the ironic, implacable disillusionment of a wronged imaginative love, wounded, yet cleaving to the sword that slays. Was it fever or some spiritual malady that consumed the luring Genoese concerning whom Lorenzo meditated so pitifully that evening when he saw a new star in the sky? Barbara Torelli the poetess, robbed of her lover Ercole Strozzi by one against whom there is no redress, writes a fierce sonnet sincere enough to consume all the other feminine sonnets the Italian Renaissance produced. Vittoria Colonna's proud silence and the obstinate idealism

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of her poems to her notoriously faithless husband are still more eloquent. Alessandra Scala, the beautiful scholar beloved by Poliziano, widow of a learned Greek, is glad to seek peace in a Benedictine convent, and die a nun.

There are many types. Will you consider Isotta dei Atti, her hair swept up from her clear intellectualised face, lutanist, poet, scholar, singer of Petrarch's canzoniere, lithe and delicate, *The Honour of Italy*, holding the strangest heart in her two fine hands, comrade even more than lover? Or Giovanna degli Albizzi in Botticelli's fresco, receiving the Graces, like a dreamy tall lily? Or the women coming stately to see Elizabeth in Ghirlandajo's pictures? Or the Ferrarese, slender and gallant, gazing at jousts and hearkening music? The fine profile of Isabella d'Este, with its gracious flow of hair, and her body clothed in azure broided with golden notes of music? Or Beatrice, with soft irregular features, dancing to her death? Or Cecilia Gallerani, that scholarly beauty, and Lucrezia Crivelli, the darkly glancing, who divided Lodovico's emotions with her? Or Cecilia Gonzaga, Vittorino's pupil, nun and vestal, steadfastly refusing a hateful marriage, immortalised by the medallist with lovely symbolism of crescent moon and unicorn?

In Milan, in Rome, in Ferrara or Mantua, their splendour is inexpressible. They are clothed in woven gold and showered over with pearls. At the wedding of Lucrezia Borgia, the bride glowed in crimson and gold garments, Isabella in the more mysterious green and gold, Elisabetta Gonzaga in

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black and gold. Their brocades were all patterned with the devices they loved : their beauty rose slim and stately out of their great sleeved robes : cunning artists devised jewels for their hair and breasts and hands. Twined and twisted that hair, and interwoven with tissue, in the subtle spiral devices such as Leonardo imagined for the head of his Leda—part of their curious twynatured psychology. “Neither anything twisted nor crossed” should they wear in Florence, according to the vain sumptuary law. But they interwove their decorations all the more.

iii

Isabella d'Este (1474-1539), Marchioness of Mantua, was a child of the gorgeous Duke Ercole of Ferrara and Leonara of Naples. Guarino's pupil, she was early a good Latinist. Among the verse of Boiardo, Strozzi, Bello, gazing at comedies of Plautus and Terence in the frescoed Castello, in the flowery carnival town, she grew like one of Pater's boys, fed on delicate sensations. At fifteen, the golden age for marriage according to Renaissance fancy, she went to wed Giovanni Francesco Gonzaga, lord of Mantua, went with wonderful cassoni, with gilded bucentaur. He was a rude husband for this lover of perfection, a hunter, warrior, athlete, and breeder of Barbary horses : but she seems to have been content enough. At Mantua she made herself into a kind of burning-glass for the art, literature and philosophy of Italy—*la prima donna del mondo*, as Niccolò da Correggio called her. The passion for things, and

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for perfect things, consumed her. The "spirit within the sense" burned like a kind of soul. She was a diplomatist, outwitting Borgia and French wiles: she practised many little arts, sang and danced divinely, doing well all she did. But her supreme desire was to surround herself with the fine flower of tangible beauty. An exquisite materialist, she had a kind of organic passion for the rare and precious in art and personality: indeed it is the only kind of passion that dwells behind that lucid profile. She must have perfect things, unique things, and must have them at once—that is her constant cry. Her studiolo azure and golden, her carven camerini must be caskets of delight. Since music is dear to her she must have inlaid viols, lutes of ebony and ivory, and clavichords made by that subtle master Lorenzo da Pavia; while Castiglione procures her a precious organ of alabaster in Rome. Books also are her treasure: best she loves the virgin manuscript that only the bright hunger of her eyes shall deflower, but she also accepts the Aldine volumes, specially printed on precious vellum. She is beautiful, golden and white, with dark eyes, so artists must design her brocades and jewels, Mantuan envoys find her sables and crimson satin, "for God's sake." Letters fly about endlessly demanding rings, seals, enamels, camorras, engraved amethysts, silver and *niello* work, turquoises carven with Victories, cloths woven with leopards, doves and eagles. Majolica, Murano glass, colour her rooms. The works of Mantegna, Costa, Giovanni Bellini, Michelangelo, Perugino, Correggio and Francia adorn her dwelling; and some of

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them patiently paint her difficult allegories. Giulio Romano, afterwards builder of the Palazzo del Te for her son, enlarges the castello for her use. Paolo Giovio, Bembo, Castiglione, Ariosto write her eulogies. Cristoforo Romano is her medallist : Leonardo draws her profile. Masquerades and plays compass her about ; for they also are among her pleasures. Her maids of honour are beautiful and richly clad too beautiful at times, like Delia, who enthralled Pescara.

Life on the whole was kind to her, though she had her cloudy times, when her husband, in disgrace with Venice and Milan, was openly amusing himself with his Teodora. She was a dilettante in experiences and persons as well as *objets d'art*; and it was her fortune to see Venice, Milan, Urbino, Florence, Naples, Rome, as well as her own Mantua and Ferrara, at their supreme moments of festival. And she, the lover of novelties, was one of the first to hear of the discoveries of Columbus.

Persons she chose with the same distinction. Elisabetta Gonzaga was her dearest friend, with whom she read romances, sang French songs, played scartina. At Milan she appropriates the most brilliant cavalier to tilt with concerning Rinaldo and Orlando. Niccolò da Correggio, son of that lovely Estensian lady called the Queen of Feasts, poet and accomplished courtier, is her slave for long : she is disdainful when Bembo and he incline before the new Duchess of Ferrara. Lodovico of Milan and she appreciate each other, though she lets him go quickly enough when there is danger to the state. Castiglione is another friend. Cardinal

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Ippolito's ambassador to her is Ariosto, whose rarity she divines instantly.

She is loyal to her family: a joyous and adoring mother to her son Federigo, though she pays little heed to his sisters, trying to make him a humanist, so that the boy goes singing Ovid through the castello. Also she is generous to her friends in the way of hospitality, unless they prove guests too dangerous for the security of Mantua.

Yet with all her fineness and sweet feminine malice she seems as insensitive as the graven jewel she resembles. So much she took, so little she gave. When her friend Lodovico is fallen from his glory she writes at once to the traitor Pallavicino, begging her sister's lovely clavichord from the spoil. Worse still, when Elisabetta Gonzaga, the intimate of her breast, is driven with Guidobaldo from Urbino, she obtains from their supplanter, Cesare Borgia, the Michelangelo Cupid and an antique Venus, which priceless images she refuses, with complete amiability, to return when they go back to their palace. Even Mantegna's distresses she does not relieve without depriving him of the carven Faustina that he loved immeasurably, so that it was easy to die when the imperishably beautiful thing was gone. From the dreadful tragedy of the sack of Rome she snatches a Cardinal's hat for a younger son. Nevertheless the universal delight in her rings sincere. She had great courtesies, swift appreciations, a serene tolerance, and knew perfectly the art of pleasure. Bandello pictures her in one of his introductions "in the citadel of La Cavienna, where the sojourn useth to be not only cool but cold in

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summer, and there disporting herself as of her wont, now reading, now debating, now hearing the sweetest of musicians sing and play and now taking other pleasant and seemingly diversions," such as discourse of "matters amorous." Her swift bright letters yet spill some of the wilful eager delightfulness of her being, so that we realise she is of those who are loved more than the loving, because they are wonderful to contemplate in their moods and gestures. The devices and motives she made her own are seals of her personality—the musical notes and rests, the lyre on the altar, the candelabra. Her disciplined senses burned for the arts; she loved beauty as women love it who have never been stricken by the arrow of Eros, with passion, subtlety, and radiance, rejoicing in those unwithering flames like a salamander.

Her sister Beatrice, the girl-bride of the curious dangerous Lodovico Sforza, less intellectualised, more passionate, more kind and angry, awakes a greater tenderness somehow, perhaps because she lies so childishly at rest in that effigy in the Certosa at Pavia. If she urged Lodovico to grasp the dukedom, it was hardly a crime, according to the political ethic of Renaissance Italy: if she flouted the rival Duchess Isabel, it was in the wilful way of youth. Beatrice was not learned; she wanted joy and splendour. While life lasted she had her fill of masquerade and dancing. Naples was vivid in her as well as Ferrara; she hunted, hawked, and danced, this soft Beatrice with irregular babyish face, dark and flushed like a rose, for whom Leonardo made pageantry, and Bramante built pavilions, and

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Romano carved, and the sweetest voices in Italy sang. She is more generous than her sister, gives freely with both hands ; and can suffer because her duke loves others as well as herself. Still, she dances ; and of dancing she dies.

A softer light irradiates the figure of Elisabetta Gonzaga, Duchess of Urbino, a creature of sweetness and reverie, patiently faithful to her ailing husband, but with much of a craving heart. She was more curious in the sympathies of the soul than in *objets d'art*, though she had a taste for letters. "But the thinge that shoulde not be rehearsed without teares is that the Dutchesse she is also dead," writes Castiglione, remembering, in the book composed from the golden evenings she made possible. Moving gently about the serene palace of Urbino, she composed a harmony of her own, a harmony of souls that found their keynotes in her tender presence.

More austere is the music that lingers about the name of Vittoria Colonna, the Roman wife of the famous Marquis of Pescara, brilliant and treacherous warrior. Obstinate idealist, she would not admit that his blazon was sullied as a soldier, and that his love was with the Delia who served Isabella d'Este. Peace was her dream, even if it was the peace of sorrow ; and his death leaves her with the illusion she records in the sonnets concerning *il mio bel sole*, in which, *splendide mendax*, she burns incense in the Petrarchean manner to an idol that all Italy knew to be of clay. Therafter she moves from convent to convent, living simply, seeking rest in great ideas of God and holiness, yet pre-

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serving the sweet power of giving grace for grace, as when she sends a costly perfume of roses in a casket in return for Titian's Magdalene. Reginald Pole, Ghiberti, Sadoletto, Bembo, Castiglione, Paolo Giovio, Bernardo Tasso, Molza, all were her friends ; but it is her chief glory that in serene and cloistral places she talked with Michelangelo of art and religion and philosophy, building with him a great pure friendship, undisturbed even by the dying kiss he did not give, as *Condivi* relates.

The Lucrezia Borgia of strange legend is of another clay. As we see her now, passive and smiling, with her golden hair caught in nets of green silk and pearls, passed from husband to husband, terribly loved by father and brother, she seems to look at all things as a child at a play, sweetly acquiescent, surrendering and uncomprehending. Whatever may be true of the policies and passions of her kin, it is clear enough that her untroubled eyes often saw love and death go by like fauns and satyrs, bearing thyrsus and poisoned wine. Yet she came joyously to reluctant Ferrara, lived virtuously when virtue was required of her, had Bembo for Platonic eulogist and Bayard for her declared knight. She spoke Spanish, Greek, Italian, French, and Latin—though not a learned lady as the times went. She danced Spanish dances to the sound of tambourines, had blue eyes, yellow hair, and an unremembering soul. Unremembering?—Perhaps not, for when she died, sincerely mourned, she was buried in Corpus Christi Convent in the habit of the third order of Saint Francis. In Rome she is a beautiful unconscious creature, formed by father and brother to their

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use, like one of the pearls they shut their poison in, as legend has it : in Ferrara she does as the Ferrarese require of her. And her childlike charm, her "boundless will to please," stole homage away from even her chiselled sister-in-law Isabella, to that lady's sore displeasure.

It is easier to understand why Lucrezia was loved than why "that armed lady" of Forlì, Caterina Sforza (1463-1509), was universally admired. For she was cruel as death, and sensual, like Catherine of Russia and Christina of Sweden. Nevertheless the Renaissance found in her *virtù*, and appreciated her generously, as they did her enemy Cesare, for she had beauty and courage, the supreme quality of woman, to an extraordinary degree. The woman-at-arms, the "virago," was a favourite theme with the period during which Mantegna, Botticelli, Donatello and others occupied themselves with the mortal beauty of Judith. The daughter of the vicious Galeazzo of Milan, wife of Girolamo Riario, the entirely detestable nephew of Pope Sixtus IV., she early realised with bitterness that she was mated with one whose crimes were not even palliated by valour. Nevertheless his fortune was hers, and when the Pope died in 1484 she held San Angelo in his favour as long as he desired it. When the people of Forlì acquiesced in the murder of Girolamo by three conspirators, and she was held prisoner with her children, she recovered the position by sheer audacity, re-entering the castle, which held out for her, by trick and violence, replying to the threat of harm to her children with counter-threat of bombardment,

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and words of superb insolence. Milanese aid restored her power and she avenged herself terribly. When her lover, Giacomo Feo, was slain in his turn, she became a tiger-lady, quieted only by the blood of men, women, and children. She worsted Machiavelli in diplomacy, plotted with Venice and Florence. When at last the Borgia desired Romagna, and came to take Imola and Forlì, the keys of the region, she made a desperate resistance in her castle, for the town was easily won over by Cesare's benignity. Taken at last, by the united power of French and Borgian arms, she made a dark expiation of her own evil-doing in the prisons of the Borgias, chiefly in San Angelo; but was released in the end. She retired to Florence, for her last lover had been a Medici, and with true Renaissance versatility turned her militant mind to more peaceable matters, cures for the plague, studies, devotions, embroideries, and the training of her fierce Medicean son, famous afterwards as the last of the great condottieri, Giovanni delle Bande Nere, whose untimely death left Rome defenceless before the spoiler.

The real antitype to the vivid versatile Renaissance lady is found in Venice—Venice the fastness of Orientalism, where woman remains an Eastern priestess of pleasure. There the great ladies live softly immured in their palaces, appearing only at solemn festivals adorned with impossible magnificence of brocade and jewels; or else we have glimpses of them on their balconies, lazily tinting their hair and drying it in the sun; for if it is well for woman to be golden in any town of Italy, it is

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imperative in the city of sun and sea. Titian, Palma Vecchio, Veronese, Bordone have caught up the aspect of the Renaissance Venetian lady, opulent, rose and white and golden.

V
Venice and Rome are the capitals of the *hetæraæ*, the sorrowful women whose trade is pleasure. Yet even these must not be mere creatures of sense; for classic tradition meddles with them also, requiring them to be refined and literate. They are famous for their music, their sonnets, their philosophy, and, of all ironies, their meditations on the Platonic love. Michelangelo sets an epitaph of one between two sonnets to Vittoria Colonna. Bandello pictures Roman Imperia in her gracious golden house, laid with Eastern carpets, surrounded with lutes and citherns, books of music, and leaves of madrigals. Tullia d'Aragon, reputed child of a Cardinal, poetess and lutanist, "speaking softly" of the nature of love, is loved by nobles and poets, adored and idealised; and her house is the centre of wits and *litterati*, though she dies miserably enough.

Another contrast to the typical Renaissance lady is found in the ecstatic, the mediæval visionary still held sacred and used as a kind of fetish, as Isabella used Suor Osanna. Suor Colomba of Perugia lived on the sacrament, and prayed away a life of renunciation in her turbulent town. Lucia Brocadelli dances with the angels, communes with Saint Catherine, and receives the wounds of the Stigmata, which bleed terribly in Passion Week. Ferrara and Viterbo fight for her. Duke Ercole, triumphant, makes her abbess of a convent of nuns;

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but she is too young to understand government. When the Duke dies she is deposed and maltreated and humiliated; but, a miracle indeed and at last, endures the misery patiently for long years, till death astounds her persecutors, and she is a saint again.

The ideal of the various, learned artistic Renaissance lady quickly communicated itself to France, where the tolerant, tender, half-cynical, half-sentimentalist Marguerite of Valois outrivalled all Italy in some ways. Diane de Poitiers is a queen of the arts: Catharine de' Medici is the genius of intrigue. Later, Mary Stuart learnt all sweet French and Italianate matters of life and art, to her destruction. The type is not so marked in England, despite Lady Jane Grey and some others. Elizabeth herself is the "Virago" ideal in perfection; but, like most queens, prefers subjection for the rest of her sex. Yet some charming intellectuals there were, like "Sidney's sister, Pembroke's mother."

But it is curious to see how Elizabethan drama is thronged with figures of Italian women—more seducing and sweet, more of the *passionnée*, in the English imagination, than their brilliant reality suggests. Vittoria Corrombona was an actual lady; and the dauntless sinister beauty of her speech, as Webster dreams it, is true enough to type. The Duchess of Malfi is also in Bandello, but mysteriously etherealised in the death-agony of Webster's play. Ford's proud Calantha is very like a Renaissance princess, and so is his lovely desperate Annabella, in her scorn of traditional moralities. As for

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Shakespeare, the dream-Italy of Elizabethan England possessed him through much of his life; and he poured the mournful epithalamy and the triumphal dirge of young love over the bier of Juliet of Verona.

The serene unheeded victory of the Renaissance women, the very fact that man was in a way and for a time more indifferent to them than before, because of all the new things under the sun, communicated a strange unrest to their sex. Henceforth, as Michelet says, they are more consciously at work. *Elles troublent, corrompent, et civilisent.*

Leading Dates

	A.D.
Isotta dei Atti	1425-1470
Beatrice d'Este	1475-1497
Alessandra Scala	<i>Died</i> 1506
Caterina Sforza	1462-1509
Caterina Cornaro	1454-1510
Lucrezia Borgia	1480-1523
Elisabetta Gonzaga	1471-1526
Isabella d'Este	1474-1539
Vittoria Colonna	1490-1547
Tullia d'Aragon	1508-1565

Chapter viii

Florence 1434-1494-1530

i

The Renaissance City is the flower of its region : no vicious distinction as yet parts the town from the campagna, except in times of war, when the gates are shut and the walls made strong. It is fed by great rivers, assailed by gracile trees, planted upon or among the interlocked hills, and sends its fine roots far into the smiling country in the villas and farms considered essential to a completely and nobly ordered life. In the concentrated streets, where inflammable folk are gathered so close that they momentarily disengage each other's angry or tender qualities, the drama of personality finds its crises ; but there must be leisure and fragrance, and murmur of leaves, to tranquillise the mind in the country retreat.

ii

The pageant of Renaissance Italian towns is as varied and as splendid as may be. But the type-city of the Renaissance is incontestably Florence. The city of the red lily, of the vine and the olive, of the weavers of wool and silk, craftily twining the threads into the fair synthetic web, the city of the tenderest Campanile and the most daring Dome, naturally becomes the centre of that reconciliation of Hellenic and Christian tradition, of imagination

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and pure reason, for which the period is in travail. The "paganism" of Florence is delicate, blithe and sweet as the morning; its emotional reverie is disciplined by an imaginative logic into patterns of proud reticence, till its art becomes indeed a great mythos of the quietude, the aspiration, and the agony of the soul. For a time the Renaissance of Florence, impassioned, intricate, temperate in the highest sense, an ally of every original inspiration, had its way with Italy, singing the hymn of a religious Platonism, severely yet sweetly deciding the conventions of art, setting the fashion in personality. But the Medicean Popes were not Florentines like Cosimo, Pater Patriæ, and Lorenzo; the blood of Roman mothers was in their veins, and in long exile they had lost the tradition, were joyously enough subdued to the hard, animal, unchangeably Roman paganism of the papal city. The Renaissance perishes, not in the sack of Rome, but in the subsequent fall of Florence; for Rome had strength enough left to slay Hellenism over again.

Not in vain are the patron saints of Florence that forerunner, whose mystical and dubious promise fascinated the time, whom Leonardo painted like a Dionysos, with pointing forefinger and luring smile, and that adoring figure of the Gospels who *multum amavit*—the ascetic who reached supreme understanding and hailed the Light and the Logos by renunciation of love, and the prodigal who reached the final revelation of risen love in the garden by agonising ways of excessive experience. The city may lie prostrate before the savage holiness of the

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desert incarnate in Savonarola; but anon will rise and dance daintily like his antitype the Daughter of Herodias, till she has the head of her prophet. Florence is love and hate commingled to beauty by "the shaping spirit of imagination." Lions are her civic symbol, and roar in her civic pits: lilies are her heraldic bearing, most spendthrift, most annunciatory, most life-giving of flowers. Heathen Florence belonged to Ares and his lover before it was the Baptist's and the Magdalene's. From the thirteenth century she was famous for her craft of dyeing an ardent red; and the Carroccio, that moving banner-car, the city personified, was glorious with the colour, as were the caparisoned oxen that drew it. And readers of Dante will always remember Beatrice, that strange creation of wisdom and passion, as moving gravely, clothed "in a most noble crimson."

The Florentine temper, mobile, witty, gracious, and derisive by turns, *lo spirito bizzarro fiorentino*, is commingled of the curious irony and sweetness that make an inexhaustible art and a diverse people: to whom, nevertheless, their city's Athenian love of novelty and fear of ridicule render it dangerous as well as dear. Florence is loved by her folk like an incomprehensible adorable woman, rising to divine heights of idealism at times, at others scattering by cruel caprices the ever-forming mirage of her perfection. How rankling was the tenderness they bore her, let the great name of Dante witness, how ineradicable their pride in her beauty let Farinata degli Uberti, the great heretic he immortalised, give witness from the fiery circles of hell.

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On the other side, of the pain and rage roused by the insistence of this falcon-town in her pride of place in the clear Umbrian sky, of the cruel tyranny of this Republic, the undying rancour of Pisa, bleeding and betrayed, complains to all the generations. Yet she remains with Athens, Rome, and Jerusalem, among the cities that have altered profoundly the temper of humanity.

The clear bright air of the region, it was said, had something to do with the lucidity of the Florentine soul. At this peculiar era of history it made the love of beauty burn diamond-hard, so that nearly all other matters seemed little things. But the love of liberty was only less brilliant, so that the one love had to become the seducer of the other, before the city was dreamily involved, as in a triumph of goldsmithery, in the lightly perplexed chains of Cosimo and Lorenzo. The Medici indeed bought her with beauty and delight and the sympathy of her kin : when she awoke, she made a fierce expiation in the interlude of the alien Savonarola, who came opportunely, capturing her sense of contrast and her moment of dubiety and reäction. But Jesus Christ was never really King in Florence : Savonarola's triumph and defeat were alike signs of the barbarism that lurks in all highly civilised things, inexplicably interrupting, now and then, the continuity of their conscious existence. He served her emotional need, then became a sacrifice to her dread of ridicule, her terror of alien bondage, and her enduring distaste for a lasting asceticism.

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iii

Clear air, the shimmer of the wise fruitful olive about the town, the promise of the vineyards, the iris and rose of the gardens round, the gliding of the Arno, the contour of the girdling hills and hollows, the forgotten ancient experience of the secret Etruscans of Fiesole, the mother-city, and their supplanters the antique Romans—all these helped to make the sweet and arrogant town, whose streets ended in perspective of meadow and upland, and echoed with the rispetti and stornelli of the peasant folk. Guelph noble and Ghibelline burgher, Teuton and Latin, commingled their prides to make the haughtiness of the *magnificentia communis Florentiae*, that so expressly willed to be built *de lapidibus perpetuo duraturis*, and bore the most scornful among the poets, Dante and Cavalcanti. By the decree of the Republic, in the year 1294, Arnolfo was charged to model a cathedral “of such splendour that human power should be unable to invent anything grander or more beautiful, in consideration that a people of noble origin ought to arrange its affairs that even in the exterior works a wise and lofty mind may be recognised.” In 1388 subsidies are made that “a work so beautifully and honourably begun might be continued and completed still more beautifully.” So perfect was the pride of Florence.

Before it was a city of merchants it was a city of weavers, for the coming of the Humiliati, that lay brotherhood intent on wool, began the story of its wealth. Woollen clothes they wove, then silk,

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adepts in all the material processes of a craft curiously akin to that of the spiritual life, capturing the Florentine volatility in the webs of meditation. Then the merchants, too wealthy, became bankers also, and the activity of the guilds and civil confraternities was debased by the presence of an artificial financial interest inimical to the real values of existing things.

iv

The great age of Renaissance Florence is during the first Medicean period, from about 1434 to 1494, and again during her renewed Republican vigour, from 1494 to 1530. These years begin with the exultant return of Cosimo from exile, victorious over Rinaldo degli Albizzi, and end with the sack of the city. They cover the brief uncertain tenure of his son Piero and the golden rule of his grandson Lorenzo—golden in art, letters, charm, and colour of life—though “the liberties of Florence” indeed lie quiet enough in the mesh of her councils (her own councils still, only the members are all Medicean). But the “liberties of Florence” consist always mainly of her liberty to experiment in various forms of domination—“tossing in bed,” as Dante calls it; so the much-described craft of Lorenzo seems to the attentive reader of her history somewhat unnecessary, consisting chiefly in a natural superiority, a natural instinct to shape a city according to certain ideals of magnificence and vitality. He was a Florentine of the Florentines; and they were freer under Lorenzo than under Savonarola. Still, he had his perils in the uncertain town, without and

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within, losing his handsome brother Giuliano in the violent and picturesque Pazzi conspiracy, pressed hard on ruin before the adverse alliance of Pope Sixtus and Ferdinand of Naples, yet recovering his position by sheer audacity and skill of address, when he perilled his life in the camp of treacherous but appreciative Naples. At last Lorenzo's Florence, after the general confusion of peninsular war, keeps the peace of Italy. But he dies, absolved or unabsolved by Savonarola, as you choose to take Poliziano or the Dominican friar for your witness; and his son Piero, lightheaded, vain, accomplished person, undoes his alliances, helps Naples against Charles VIII., and then so outrages his city by his panic-stricken submission to Savonarola's very odd new Cyrus that on his return from the conqueror's camp his own palace is barred against him. Charles enters Florence, but as no real conqueror, well restrained by Piero Capponi, the head of the new Republican government; and, much exhorted by Savonarola, must depart with money solace and the somewhat mocking title of "Restorer of the Liberty of Florence." Then there is great turmoil. Savonarola's constitution, already discredited by his intolerable moral inquisitions, the jangling of Bigi, Arrabiati and Piagnoni, the physical misery of the city, the Pisan troubles, the cruel execution of Lorenzo Tornabuoni, the uneasy sense of the Papal Interdict, and, above all, by the inevitable reaction, devours its author. Florence, unwounded, conciliates Cesare Borgia; then, under Soderini's leadership, continues her way till Giuliano, Giovanni and Lorenzo de' Medici, with Spanish help, capture

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her again, and restore the power, though not the spirit, of her greatest ruler. In 1519 the death of Giuliano leaves Cardinal Giulio the lord of the city, till, on his elevation to the Papacy as Clement VII., the elder Medicean branch is unrepresented except by the illegitimate Cardinal Ippolito and the dubious mulatto Alessandro. These two in 1527 are thrust from Florence chiefly by the vigorous action of Filippo Strozzi and his Medicean wife, Clarice of the stinging tongue. Niccolò Capponi is gonfaloniere, and Savonarola's prophecies are fire of hope again; but all is faction and distrust, so that even Capponi is unworthily exiled. Finally, in 1529, her sale is the price for peace between the Emperor and the conquered Pope. The militia, a creation of Machiavelli's brain, defends the city, clear and resolute and splendid at last. But Malatesta Baglioni, her condottiere, is a traitor; Francesco Ferucci, her noblest soldier, is slain; and Florence is seized by Spaniards and Lutherans, to become a "stable for mules," in Clarice Orsini's phrase, for Alessandro must be duke. Much more remains. The curious Florence of Duke Alessandro and his perverse brilliant kinsman and slayer, Lorenzaccio, yet belongs to the Renaissance. But under Cosimo I. she becomes capital of Tuscany, and the era of lassitude begins.

v

The scene of Florentine life during the early Renaissance was that of a city proud of its beauty and its differences from other towns. The civic life might often be unquiet and mistaken, but never

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lapsed into the dismal monotony, that deadly day-by-day struggle or smooth social round of modern industrial towns, which, more than any other cause, is corrupting the rich and exasperating the poor. Food for the eyes at least was Medicean or Republican Florence, and so food for the gazer's soul. Therefore life was pleasant in her streets, and exile bitter for them that remembered the Campanile and the Duomo, the Palazzo Vecchio and *il mio bel San Giovanni*. The tradition of Etruscan, Roman, mediæval beauty was haughtily continued by a city that understood how to build its ways for exultations like Donatello's or Luca's singers, for melancholies like the sleepers in the sacristy of San Lorenzo. Even so late as Vasari there is maintained a quiet conviction that such a matter as the Della Robbia flowering in blue and white is *molto utile per la stata*.

Florence lay serene in her sun washed air, with a wonderful natural elegance of contour, determined by her river and low girdle of hills, her streets ending suddenly on silvery olives and shapely cypresses, her houses hearkening to the songs of the vine-treaders, her bridges busy with many chaffers. "A city like a garden," said Montaigne; and indeed her happy interplay with natural things gave her art something organic and irresistible, so that her sculpture seems to wake from stone as easily as early lilies from the earth.

The genius of Arnolfo and Giotto had shaped her before the literal Renaissance broke. But her spirit was never Gothic, and seemed steadily to forebode the "awakening" when that embroidery began

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by Pisano and Orcagna should be so variously completed.

The Campanile, rose and golden, Giotto's tower, is the soul of Florence, the symbol of her sane aspiration, lifting the crafts, arts, and sciences, the only things that matter to the real city, high into the air of passion and rapture, into the world of imagination, with the music of bells, yet without losing gaiety and lucidity, in the Florentine way. By this shaft of beauty the Renaissance set the audacious dome of Brunellesco as a sign and seal of reconciliations that are not compromises. High soared the octagonal dome over Santa Maria del Fiore, compassed with its three semilunes and audaciously clasping its great lantern. Never finished, this Duomo that Arnolfo began, yet once made glorious within by the dancing genii of Donatello's organ-loft and the young psalmists of Della Robbia's cantoria, with lavabos of eagles and gryphons, silver reliefs by Verrocchio and Pollaiuolo, papal and warrior folk sculptured at rest, Florentine scholars like Manetti, Poggio, Ficino masquerading as prophets, work of Ghiberti and Michelino, and, later, Michelangelo's tragical Deposition from the Cross. Without, the panelled marbles enriched the façade and the wonderful pilastered doors with lions and winged putti, especially the lovely Porta della Mandorla, where Nanni di Banco's Madonna gave her girdle to Saint Thomas, a saint who greatly preoccupies the sceptical spirit of Florence, willing to believe in mystic Love, if her hands have felt the wounds. A great composed cathedral, where sacred and secular things might mingle, young gallants

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moving freely about the choir while the Mass found its indestructible and undisturbed consummation, as when Giuliano fell in the Pazzi conspiracy !

Near by, the older, oldest sanctuary of all, covering the site of the ancient Temple of Mars, hiding the fierce heathen flame that both kindled and consumed so much serener Florentine idealism, among the tombs amid which Cavalcanti mused, stood the octagonal Baptistery of San Giovanni, black and white, with its doors of gilded bronze by Andrea Pisano, Della Robbia and Ghiberti, whose third gate of stories, lightly graven plane on plane, friezed with fruits, birds, and beasts, and set with delicate little statues, manifests exceedingly the spirit of the New Age, with its dancing pleasure in the fusion of the arts. Opposite it the gracious loggia called the Bigallo (1352-1358) continued the memory of mediæval works and ways, an outpost of the Confraternity of Misericordia.

If you went by the Way of the Beautiful Ladies you ended in the Piazza di Sta Maria Novella, the Dominican Church, striped with black and white, joy and sorrow, a Gothic church with an Alberti façade, curiously attentive in effect, and Brunellesco arcades, and the pageantry of the men and women of Florence repeated by Ghirlandajo in the choir. A thrilling place, where the lords and ladies of the *Decameron* had met together, where the Rucellai Chapel still kept in its legendary manner the birthday name of Cimabue, where the Green Cloisters and the Spanish Chapel maintained both the grace and the doctrine of the Middle Ages.

But Santa Croce of the Friars Minor was the

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church for scholars, where Gothic and Renaissance dreams were to mingle with scientific speculation, where Donatello's patrician lady bent faintly towards the annunciation angel, and the lovely Chapel Pazzi was like a haughty smooth movement in music. Bruni and Marsuppini lay here—here where a humanist might sleep well, with little genii and shells and wings and lions' feet and great falling festoons about their monuments, Our Lady of Comprehension gazing above.

In Or San Michele, again, art and the guilds kissed together, for in this rebuilt loggia of the corn-sellers, half store-house, half sanctuary of miraculous Madonna, the corporations nobly bore their part in the Florentine *religion* of beauty. Within was the shrine of Orcagna; without, in the niches of the stone piers, were statues presented by the greater and lesser crafts, notably that group of Saint Thomas and the Christ in which Verrocchio so exquisitely conveys the Florentine note of delicate dubiety. In the Church of the Trinity Gentile da Fabriano had commingled East and West in the fresco of the Epiphany. In the Santissima Annunziata the lilies lay in heaps in the porticoes, and Andrea del Sarto idealised his lovely faithless wife into the Madonna. San Marco, made by Michelozzo, stood in its garden, flowered over within by the faces of Paradise as Fra Angelico imagined it; while the Carmine enclosed the earthlier yet idyllic vision of Fra Lippo Lippi, San Spirito; San Lorenzo suggested the genius of Brunelleschi. In later times the sacristy of San Lorenzo covered Michelangelo's tremendous witness to his certainty of impending doom, that eternal

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accusation against the human agony of wrong and pain, in which the younger Medicean Lorenzo and Giuliano and their terrible satellites confront with their great enigmas the haughty confidence of the Madonna and Child.

Up on the hill, lo! sweet San Miniato, meditating mediæval and Renaissance matters together, builded in the eleventh century like an ancient basilica, with three great naves, fronted with arches of incrustation, tenderly including the chapel of the Cardinal of Portugal, the Hippolytus of the Renaissance, in his carven sleep of rare youth, and Michelozzo's chapel, made for the crucifix whose Christ bowed down to the Merciful Knight. Or you might fare farther to Fiesole of the Dominicans, where Michelozzi's convent glowed tenderly with more of Fra Angelico's dreams.

As for the sacred secular that mingled with this secular sacred—for the heart of that you had to go to the Piazza della Signoria, where the great tower and frowning parapet had expressed the Florentine pride since 1298. Irregularly built, this House of the City, because it must not trench on the site of the razed dwelling of the hated Uberti. The court was Michelozzo's; the door was once defiant with Michelangelo's *David*, and the heraldic Marzocco. In 1503 it was the School of Art for the world, because it contained the cartoons of Michelangelo's *Bathers*, and Leonardo's *Battle of the Standard*, drawn for the "Sala del Consiglio grande." The monogram of Christ was set there by Capponi in the last desperate days. Incorporated now is the Palace of the Podestà, the

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Bargello, the place of justice, with its proud armorial court.

Opposite was the Loggia dei Lanzi (as it was later called), then the Loggia dei Priori, three arcades and a fountain, built for the converse and demonstration of the people of Florence, with two lions on the grand stair, and the Judith and David by Verrocchio telling clear the fine perverse beauty of the city. As time went on, Cellini's Perseus also stood there, revealing the same dangerous fascination with all the charming insolence of his triumphant craft.

Yet the pities were evident also, for in the Piazza della Santissima Annunziata was the arcade of the Hospital of the Innocents, with the quiet pathos of the white babies in the blue roundels by Andrea della Robbia.

Brunellesco, Michelozzo, and Alberti were among the builders of the palaces of Florence. The dark Etruscan note lasted on in the great *opus rusticum* of these fortress-dwellings, for the building was savagely massed undermost for resistance, though the doors and lovely floriated windows, round-arched above, were superbly spaced, the decoration lightly and defiantly resting on the lintels, *culs de lampe*, and friezes. The courts were gracious, for the Florentines loved the secret sweetness, the honey in the lily. When more colours were wanted, cloths and arras hung from the windows, red and green for joy.

The Medicean house, now known as the Palazzo Riccardi, lordly enough as it seems, was preferred as modest to the soaring dream of Brunellesco. Yet

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Michelozzo's dwelling was a house for a king, with its courts and loggie, set with Donatello's medallions, and its chapel, gorgeous with Gozzoli's procession of the Magi in a world of hills and streams. A treasury of precious things, of graven gems, enamels, vases, and novel visions of human beauty like Botticelli's Spring and Venus Anadyomene, yet not always inhabited, since Cosimo, who turned the waste land of San Marco into a garden, and his grandson Lorenzo both loved the country. Or you might look at the Cyclopean stones of the Palazzo Pitti (1440-1464), begun by the vain old noble who would eclipse the Medici, and who dragged out there in solitude his dishonoured age, abandoned by the builders, as by all else; or contemplate the house of the Strozzi, founded with Masses of the Holy Ghost, and horoscopes, and almsgiving, notable for its frowning cornice and its lanterns -- great ironwork by Grosso and Alberti's severe yet graceful Palazzo Rucellai, wearing its pilasters and arabesques of vases of flowers, sirens, and medallions. More delicate still were the villas like San Gallo's at Poggio a Cajano.

These palaces were nobly adorned within, with paintings and tapestries from Flanders, with majolica, Gubbio ware and enamels, with illuminated books on their pedestals, and cunning glass and coloured busts and broideries, and the great decorated beds and cassoni perpetuating the myth and mystery of marriage. Even in poor houses were vessels and fittings frank and graceful in their shape and colour.

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vi

The scene was obviously set for intricate drama. Florence was eminently a city of festivals, ostensibly Christian, ancient enough. At Carnival, Easter, Pentecost, and the Festival of Saint John, the natural crises of the year, she rang especially with the joy of living. Lorenzo, an artist in shows, had made Carnival a passage of interfused song, music, and colour. His songs went leaping through the town like frolic fauns, or wandered heavy with the regret that frays all pleasure :

“ Quant' è bella giovinezza
Che si fugge tuttavia!
Chi vuol esser lieto, sia :
Di doman non c'è certezza.”

His plotted triumphs showed how the Roman rode victorious, or moved the planets in seven chariots with starry harmonies.

On Easter Eve the new flame, the immemorial flame of Spring, was brought by the Dove from the altar of Santa Reparata to light the ear in the Piazza in honour of the Pazzi who carried the Sacred Fire from Jerusalem to Florence. At the time of Ascension, in the Carmine Christ went up in glory to the skies. And there was the mystical marriage of the Abbess of San Maggiore and the Lord Bishop. On the Eve of Saint John, brooding unconscious heathenism in its heart, you might see saints and angels moving under linen canopies in the confines of the Baptistery. And at all times there was cathedral music rare enough

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to delight a connoisseur like Alberti, for Scarcialupe was the great organist, and Heinrich Isaac, the Bohemian composer, was in Lorenzo's service.

But the Mercato Vecchio, while it remained, was the heart of the people—crowded with shops, merchants, idlers, gamblers, handmaids, courtiers, beggars, wastrels, gamers. Florence, with all the wrath and adoration in her heart, was laughing Florence, afraid supremely of ridicule, with no compassion for the befooled, frankly considering stratagems and wiles as necessary to the conduct of life.

The streets were full of a restless throng insatiable of vision and speech. The sumptuary laws were again and again defeated by Florentine evasions and subtleties, till the inclination to make sumptuary laws died out altogether. The passers-by were elders in rich mantles, gallants in bizarre attire, lords in violet hose and tunics of crimson, young men in green with silver falcons on breast and back, the feathers powdering over, long delicate legs and feathered caps—youth in *juste-au-corps*, slender, proud—mysterious, conscious Florentine ladies with fine clear profiles, high brows, and hair braided, knotted, banded; jewelled, clothed in brocaded camorras with great sleeves, mottoes broidered round their necks, garlanded by Ghirlandajo—and those bands of imperious children, ready to drag the body of a conspirator from his grave and cast it in the river because the rain fell on the tender corn, or at Savonarola's bidding rend the proscribed vanities from the reluctant. A coloured crowd! There

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that pleasant beast, the giraffe, sent to Lorenzo by the Soldan, and so much desired by Anne of Beaujeu, is led on its way by two Turks. Horses from Barbary and Egypt go proudly to their stables. Fair aliens like Cosimo's Circassian mingle with the free citizens of Florence. Students in their gowns of black wool add to the volatile throng. You may see the Magnificent himself, brooding, curious, Voltairean, the "first Citizen," Florentine of the Florentines, loving the vision of life with a pensive passion, with tenderness even, the dominator of his own defects; near him Politian intoxicated with antique dreams, he who set Italy opera-singing in the *Orfeo*, and told tales of Galatea to Raphael, and touched the eyes of Botticelli; Lorenzo's tall dark brother Giuliano, with heavy hair, who willingly left him the state for the dukedom of Florentine youth, rider, jouster, hunter, verser, talker, music-maker, picture-lover, about him the seducing pages of Gozzoli's frescoes; the slim sad lady, the stranger Simonetta Catanei; Ficino, the little deformed canon, confused between Plato and Christ; Pico in his beauty, talking with Benivieni of mystical love, Grecians, artists, builders. You may behold Alberti in a grave meditation, his eyes on the rhythm of the hills; Lippo Lippi on a frolic; Alessandra Scala, that learned woman, the beauty who knew Greek and stirred the heart of Politian; Andrea del Sarto, obsessed by the smooth melting curves of his wife Lucrezia. Ghirlandajo considers a fresco or a woman's garland with equal cheerfulness. Landino is much concerned with poetry and eloquence. Leonardo, beautiful in rose-colour garments, is

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disputing a point in Dante with some in the Piazza Santa Trinita; and, courteously referring it to the rudely clad Michelangelo as he goes by, is pierced by a retort familiar to all lovers of perfection. Later Piero, son of Lorenzo, a thing of beauty and folly, rides out to try vainly what his father did. In San Marco garden the young artists dream over antique fragments. All the great humanists come and go in pomp.

It is morning, and the excited folk ride out in eager rivalry concerning their birds. It is Carnival, and Lorenzo's triumphs and songs fulfil the city, for he has made the traditional carnival a work of art in itself, banquet, pageant and music. Choruses, classic pictures, and chariots enchant the eye. You behold the triumph of Caesar, the triumph of poets crowned with laurel and riding winged horses, the triumph of Bacchus, the Triumph of Life, or the black Triumph of Death, with its banners of mortality, passing in full carnival to make the women and children shrink in fascinated fear, and the sceptical Florentine gallants pose in those ineffably disdainful attitudes so familiar in the frescoes, or in that well-known cassone front of insolent fair wedding guests in superb doublets, hose, and cloaks. It is Mayday, and rings of girls are dancing with songs as sweet as clove-carnations between their lips. There is a noble wedding, and the guests are feasting before the loggia on a great dais under a vast velarium of blue patterned with roses. Lorenzo's boy becomes a Cardinal, and there is a great torch-lit festival. Or it is the Palio of Saint John Baptist, the Florentine prize being a length of gold brocade

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that has taken two months to the making. Round the Piazza, hung with blue cloths and golden lilies, run the cars. Or the youth of the city will play the *Giuccio dei Calci*, a kind of football, twenty-seven a side, in the Piazza Sta Croce; they walk in procession in fair slight raiment of velvet and satin, all the players hand in hand in full order, with trumpeters and musicians in green and red, a standard-bearer for each side. The guilds keep their ceremonial merrymaking. Fantastic companies for mirth, led by Dukes of the Moon, or the Dove, Princes of the Apple, Lords of the Swallow, weave their motives into the pattern of the town. The *jongleurs* are at play before the Medicean palace. The *Salutati* give a great banquet, with majolica and wrought silver, and armorially decorated peacocks. Cavaliers are serenading and sending up rockets before the house of a fair lady: Beauty appears at the window between four wax torches. When the Milanese come to Florence they see the Triumph of Love in the torchlight - Love with gilded wings on a golden car drawn by two white horses clothed in brocade, Love with bannerets and trumpeters, wand-bearers and glittering spearmen all about him. Lorenzo or Giuliano holds tournament in the Piazza Santa Croce, rather pageants of the sweet insolence of youth than angry debates of lances. Lorenzo's is a wonderful display of fifers, trumpeters, pages, and squires, Giuliano being splendid in a tabard of silver brocade, black velvet, and golden feather, while Lorenzo is subtle in a surcoat with shoulder-pieces of red and white silk, and broideries of live and faded roses, his device

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"*le temps revient*" in great pearls, the diamond
"*Il libro*" blazing in his shield.

Nevertheless in cloistral places, on the height of the Convent of Camoldoli, or in the Villa of Careggi, Poliziano, Lorenzo, Pico Landino, Ficino, and the rest, solemnise the birthday and deathday of Plato as Alexandrian tradition has told it; or in lighter moods, Luigi Pulci reads his *Morgante Maggiore*, ending with irony and chivalry "the things of France."

Before the great doors of the Palazzo Vecchio the priori make their proclamations. At any moment the carroccio, the great car, rosy and sacred, image of the city, drawn by scarlet-clad oxen, with the car of the Martinella bell behind, may draw through the nervous ways; or the clangour call for the Parlamento. Or all the city may sway with a plot like the Pazzi conspiracy. The Pazzi, Baroncelli, Salviati, with the Riario family lurking behind, brood over their plans. Feast day comes at Santa Maria del Fiore, and Giuliano, not well, is persuaded to his doom by the younger conspirators, who lead him to the church, their arms laced round him to know if he be mailed under his raiment. Lorenzo and Giuliano move about in the choir, when the "*Ite missa est*" of the priest brings the daggers out. Giuliano lies dead in his pride of youth, but Lorenzo has gained the sacristy, the bronze gates clang, the town rings with cries of "*Palle, palle,*" and the plotters die the death they risked. Even Archbishop Salviati of Pisa is hanged like a commoner.

Or from his fierce altitude in the Duomo Savonarola may cry for "a red hat, a hat of blood," against

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the rumour of the bribe of a cardinalate, and, after the city has danced round the Bonfire of the Vanities, and swayed to his preaching with tears and sobs and cries, find how terribly the flesh can shrink from such vivid wear. But, before that, he has led his friars, and his imprudent holy children, wearing the red cross, over the Santa Trinita bridge, back by the way of Palazzo Vecchio. Or his new Cyrus, Charles VIII. of France, an odd uncouth figure in black velvet and mantling gold, followed by the chivalry of France, the Swiss infantry, the Scottish bowmen, makes an entry into distrustful Florence. Bigi or Pallesehi, insolent Arrabiati, frolicking Compagnacci, collide together. Later there is pestilence and famine in the streets. Capponi is dead, and Charles is gone; the city, always rebellious to popes, yet writhes under an interdict; the crowd grows dangerous at the contests of Franciscans and Dominicans and their fierce psalms before the Ordeal of Fire, the fight is savage round San Marco, and the end of the prophet is with the three black scaffolds in the Piazza. Why should there not be fighting in the blood of these lucid people, whose very Baptistry is builded, partly at least, of the stones of the temple of the god of war?

vii

The figures petrify and become more ominous as political and religious strife strangles like weed the great lily of the Renaissance. In 1513 the Medici return in a triumph of myth and history, with them the subtle Bibbiena. Two popes may

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come from them, Leo with vague eyes and folded face, Clement the weakling—but they are a finished race. Giuliano, who talks so gracefully in the *Cortegiano*, is borne to burial with flaming torches, and helm and sword in mourning. The painted Nicolsa, loved by his invalid vexed nephew Lorenzo, walks reading Hebrew psalms in the churches, fan in hand, maids behind. Machiavelli puts on his best furred, rich raiment to keep company with his books, and forget his wronged and wronging city. Guicciardini broods darkly over its histories. In 1529 Florence dreams again of Freedom, and defies both Emperor and Pope.

At the end of the Via Ghibellina, in the convent where the Lady of Forlì died, Caterina dei Medici, a smooth, calm little girl of eleven, comes to the grille and tells the excited and besieged Florentines that she will be a nun.

Michelangelo, saved from the penalty of his part in the defence to complete the tombs of the tyrants, creates in the sacristy those dreadful archangels of doom and disaster out of a whole world's melancholia of reaction, his mind torn between the moods of *The Victory* and the *Pietà*. Leonardo returns again and again to paint the quiet inscrutable face of Mona Lisa, that lady of importance, and soul of seven veils. Ippolito, the son of Giuliano of Nemours, graceful and bitter, moves surrounded by folk of Barbary, Tartary, India, for he loves the exotic. The dark duke Alessandro, like a figure of Lust out of a masque of the Seven Deadly Sins, listens to Cellini, who will strike him a medal; and his lithe kinsman Lorenzaccio, moving by him like

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a Mephistopheles, says he will indeed design him an astounding reverse for it. John of the Black Bands, whom his anxious mother hid for eight months among the nuns like another Achilles, moves a whirlwind through the place, at first a mere unconscious consternating energy, an *enfant terrible*, slowly realising himself as a great soldier. When he is eighteen he weds Maria Salviati, flutete and pale, with great eyes and red mouth, with angry loving heart, a bride of infelicity, all passion and nerves to be bruised against his armour, in the street where Dante saw Beatrice. He rides noisily about the town, mad for horses and banners; but soon he finds he can make an army as an armourer a sword, and at twenty-four he knows control.

Finally, a new epoch, the listless, sceptical, grandiose sequel of a great era, quiets the city, and Cosimo I., Sforza and Medici, is Grand Duke of Tuscany.

viii

Such was Florence, with all the wrongs, caprices, aspirations of haughty natures. The stones of Pisa cried out against her. Yet she kept undying that lofty idealism of unspoiled youth repeated for her again and again by her artists, Luca della Robbia, Verrocchio, Michelangelo, Donatello, Gozzoli, Fabiano, and at the end, with much of charming perversity, by Cellini in his Perseus. "Florence est, après Athènes, la ville qui a le plus fait pour l'esprit humain," says Renan. Cruel and tender and beautiful at once, of all cities she most typified the intellect of the Renaissance: and how bitter it

Florence 1434-1494-1530

was for her greatest citizens to see her expire with the glory of her peculiar period, the lines Michelangelo made for his own great Sleeper in the sacristy, yet murmur darkling :

“ Sleep is sweet, and yet more sweet is it to be of stone while misery and wrong endure. Not to see, not to feel is my joy. So wake me not ! Ah ! speak in whispers.”

Leading Dates

	A.D.
Cosimo de' Medici	1389-1464
Lorenzo the Magnificent	1448-1492
Expulsion of the Medici	1494
Death of Capponi	1496
Savonarola	1452-1498
Subjection of Pisa	1509
Return of the Medici	1512
Second Expulsion of the Medici	1527
Surrender of Florence	1530
Alessandro made hereditary Duke	1532

(See also previous Chapters.)

Chapter ix

The Papacy and the Renaissance

i

It is absorbing enough to contemplate the conspiracy of secular circumstance and sacred tradition that carried the Vicar of the crucified carpenter to the seat of the Roman Emperors, and created a supreme spiritual authority in the very citadel of temporal arrogance. Comprehension of the august institution of the Papacy involves a sympathy with a paradoxical human nature unlike that of the Teutonic races, for the history of the domain of deified Cæsars made it easy for Latin minds to distinguish between the man and the office, minds naturally not disinclined, besides, to consider that, even as the God, so might the representative be commingled of good and evil. The central figure of Rome could not but see his episcopacy of souls materialise into those earthly glories demanded by the genius of the city. So the pressure of that vast insolent tradition altered the bishops of Christendom more and more into princes of spoliation, forcing them to inherit, instead of the seas of Galilee, the hills of Olivet and the lilies of the field—the golden Vatican, the heathen San Angelo and the triple tiara, obstinately bidding them render no more unto a distant Cæsar, since they were more than Cæsar themselves. The essential worldliness of the lordly town, kindled afresh by the new wind

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that blew all qualities into wilder flame, presents us with popes who are at best a kindlier Augustus, a Julius Imperator, lord of battles, or a Hadrian pondering the bowed head of Antinous. Behind the gates of St Peter's, inwrought with the stories of Leda and Ganymede, they maintain the cult of a god indubitably confounded with the Prince of this World. Even the exotic beasts of the imperial arena survive symbolically as the decorative adjuncts of the Popes. If Pius II. the gentle inclined most kindly to his Latin-versing parroquet, Sixtus IV. had his eagle, and Leo X. his lions, his leopards, and his elephant.

ii

To a certain degree the Papacy yielded to the stress of the Italian Renaissance, and yet was its deadliest destroyer. It is true that in Italy this wave of time might seem to have reached its crested moment, that a race or an age no more than an individual can sustain indefinitely an astonishing expense of passion and imagination. But, at the sack of Rome, Italy had not yet exhausted her possibilities of intellectual and emotional expression. There was strong promise of delicate and difficult subsidences through the more undeveloped and less objective arts of music and literature, and through the keen curiosities of exact science. Humanism had practically accomplished only a drudgery that seemed no drudgery in the zest of rediscovery ; nobly recreative things remained to be done. If Michelangelo and Raphael had carried the plastic arts as far as they would go on certain

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lines, it was not necessary that their successors should seize only on what could be merely exaggerated into bombast and turgidity. There were sweeter, more intimate, elements in their legacy that might have appealed to sincerer disciples. The *abrutissement* of the soul characteristic of post-Renaissance Italy, graced as it was by the posed elegances and witty gestures which give the seventeenth and eighteenth centuries their peculiar and unsunderable savour, was not a fatality. Reaction was certain to befall some time, but not so terribly as it overtook this country, in the deadly acquiescence of the conquered, its natural genius entailed in the manners of Austria and Spain, and gagged by a novel and malignant form of the Inquisition.

iii

With few exceptions, the Popes of the Renaissance were eager lovers of art and humanism, yet their greed and wrath incessantly ravaged that Italy which was the garden of those great flowers. Some of them had a real sense of the new tolerance, and some share in the vision of Truth, seen darkly in many myths; yet their cynicism, their carnality, their hard paganism as of Imperial Rome *rediviva*, so shocked the earnest thinkers of the Teutonic races, disinclined as they were and are to the indulgent ironies of the Latin mind, as to drive them into the many-motived rebellion against the Church which initiated the two fierce reactions of Reformation and Counter-Reformation; and it is difficult to say which was more mortal to the spiritual

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liberation promised by the early Renaissance. Even the nobler efforts of the Popes worked for evil, because of its Roman arrogance of quality. For Leo's half-hinted dream of a world religion, a reconciliation of the gods under the dome of St Peter's, proved deadlier to Papal power than the flaunting crimes of the Borgia, for the great cathedral could not be developed without money, and so German lands were exploited and exasperated by Tetzl and his misused Indulgences. Besides, the pomp of the Papacy and the antagonism of its policy towards an independent Florence wrought steadily towards the shifting of the centre of humanism to the less original, less Hellenic, but more materially powerful city—not a desirable effect.

Still, despite the fatality that strangled the loftier endeavour of the Popes, it was not visible, till their temporal ambitions were absolutely at stake, that they must in the end become reâctionaries. In the greater Renaissance years, the Papacy became settled as distinctly Italian in its character (the Borgia was a very Italianate Spaniard, and Adrian of Utrecht a brief mistake). This was, on the whole, fortunate for Italy, though unfavourable to the stability of the Church beyond the Alps, since the cynical and insouciant Medicen Popes, for example, were entirely unable to realise what kind of people these German reformers might be. Now, in Italy, for long the new spirit was little inhibited by the Popes, for her scholars, adept in the dualism of human nature, did not vainly attempt to impose the victories of the reason on the mysterious power

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that lies behind music, love, and religion. Her ironical and sceptical humanists either joyously saluted the Church on her own ground, or sportively twitted her from behind the protection of powerful princes: her artists and her poets contrived their parallels between Greek and Christian myth according to their fancy, and often at Papal invitation: her reformers, like Savonarola, were emotional idealists, not subverters of established law and doctrine, not heretics, in the true sense of the word. None of the other great states—Florence, Ferrara, Milan, Venice, Genoa—was distinguished by a blind obedience to the Primate of Rome. Like those good Catholics, Dante and Jacopone da Todi, they found voices to revile their shepherd if his crook seemed too grasping, remembering that one of these had seen his Popes writhe in hell, and had proclaimed that their malediction could not damn the heroic and imperial Manfred. But Protestantism never took hold of Italy. Her appreciation and need of the Papacy as a complicated and splendid symbol was too great. With any Latin nation, when the passion of her soul leaves the ancient rituals, the lucidity and consistency of her intellect forbid her the compromises of Protestantism. There is no real alternative for the disenchanted Catholic but scepticism, mordant like Voltaire's, or tender like Renan's.

It was as temporal princes, not as great pontiffs, one must repeat, that the Popes proved destructive to the New Learning. Since they had to be either secular lords, or become landless as Christ Himself, and since the alternative seemed impossible, they

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preserved that passionate sense of dynasty characteristic of other Italian princes, in itself merely an extension of the fierce Renaissance individualism; and they tore at neighbouring states the more feverishly because of their brevity of tenure, acting at best for the material interests of the Papacy, at worst for the glorification of *nipoti*. So each had an ear for every new invader who would promise part of his plunder, and the Vatican was a centre of foreign intrigue, destined ultimately to rend the great universal mediæval Church between the dark fanaticism of Spain and the stolid bigotry of Lutheran Germany.

iv

It is difficult to estimate fairly the positive contribution of Papal Rome to Renaissance achievement. On the whole, one could surrender it more easily than that of almost any other notable Renaissance city-state, if one considers courageously, relatively unimpressed by mere mass and ostentation. Still, that is not saying that the glories demand no gratitude, only that the values are more grandiose than exquisite, rarely combining in that divine trouble, that wounding but delighted response to a beauty singular and supreme, which seems at times the best thing that existence can yield. Rome produced practically no artists or scholars; she had the receptivity and sterility of all great capitals, spoiled women of pleasure among the cities. Of those whose services were summoned by her she did not ask the best, whatever the facile

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admiration of the multitude may declare, for she sought in their work only the flattery of her immense vanity. The overweening rhetoric of style necessary to declare the insolence of a centre of imperialism cannot impart the penetrating sweetness of a little city conscious of its own intimate, perilous, and passionate soul; and Rome was unchangeably imperialistic, gathering in the art of aliens, brutalising it a little, disedging at least its peculiar vision, commanding its music to pass through the brazen trumpets of her triumphs. Other cities desired similar things; but the artists were usually their own children, and their personalities were unique, captivating, persuading. Venice, for example, is a city-state also of a splendid and rhetorical kind; but, sufficient to herself, from her seas and from her Eastern traffic she drew something mysterious, personal, delightful, unparalleled, that excited her artists to exalt her to a myth and a wonder. Rome had nothing of her own to ponder in her heart, because that hard heart was busied with the affairs of all the world. Nevertheless her very arrogance was a great inspiration.

But that arrogance probably became more moving in aftertimes, when decay and dreaminess had smitten it with a soul, and it could rise in fantastic mirage before the eyes of Piranesi, even as it had been more triumphal in the days of the Cæsars, when the sense of dominion exalted it into a passion. The masterpieces of Renaissance Rome - do they exact from the sincere beholder more than a conventional and passive tribute of praise? Bramante builded nobly, but his plans were not faithfully

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maintained; and his tradition became more and more lifeless and "Vitruvian," tending always to dead mass, the demonstration of a senseless bulk. Besides, if the Popes raised up, they also cast down, quarrying the New Rome from the old. It may be that Julius and Leo gave Raphael his supreme opportunity: still, that suave and compliant talent, though perhaps at its most forcible, is hardly at its most candid when expatiating on the complimentary walls of the Stanza, already converting the classic inspiration into something of a cold convention, taking it—how differently from the vital impulse with which, say, Botticelli received it! When Michelangelo served Julius with sibyls and apostles and adolescents he wrought more mightily, for no master could alter the dark intention of his art, even when it was subjected to an unloved medium; but he was more vexed and thwarted than aided by his Papal employers. Bramante, Raphael, Michelangelo, however, these three were used well, if they might have been used better. But for Leonardo's perfectly unrheterical and lonely genius Rome had no purposes. It is a little odd that the most intimate and lyrical expression of decorative art directly due to the Popes is Pinturicchio's painting of the Appartamento Borgia;—or perhaps not odd at all, since the perverse often take peculiar pleasure in naïve and idyllic spectacle.

As to the little arts, the arts of the goldsmith and the medallist, these flourished luxuriously in Rome, after being carried over from Florence. Golden roses, swords of honour, morses, rings, hand-bells such as Leo has beside him in his portrait by

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Raphael, and all the precious jewelled objects that stud minutely the texture of leisured, haughty, and wealthy existences, were constantly demanded.

The friendship of most of the Popes for Italian humanism was at once ardent and deadly. Sixtus IV., Nicolas V., and Leo X. more than cancel out Paul II. and the recreant Pius II. Even Poggio and Valla, who had mocked away the *Donation of Constantine*, became secretaries in the Curia. So the papal Court might be more "paganised," more lightly libertine in creed; but, on the other hand, the stings of the humanist critics were drawn, they could no longer be openly of the heterodox. Humanism in Rome is far more than in other cities a matter of pedantry and vainglorious display, though even here it has its moments of proud enthusiasm.

Classical tradition of many colours certainly kindled again in the Renaissance play of Roman life. Stefano Porcario had his Republican plots. Pomponius Laetus lived like a pagan philosopher. Nicolas V. dreamed a great sacred fortress-town like Nero's Golden House. Later, Imperial Rome rose again under the sway of Alexander VI., with all preceding incursions from Egypt and the East. When the plague raged in the city the desperate populace followed after some stray Demetrius to sacrifice a bull to the powers of evil in the Colosseum. In conscious and unconscious application of humanism to life Rome was not outrivalled.

The final art, that of human intercourse, went ostentatiously, though rarely without something of the excessive display as a sign of mere possession—the Trimalchio note—which makes Roman taste

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so often questionable, almost vulgar, in short. There is pageantry, banqueting, miming, hunting; but the courts of the Popes and Cardinals are never centres of gracious and nobly ordered living like those of Urbino or Mantua or Ferrara. For conversation was the special art of the frank, vivid, well-knowledged Renaissance woman; and since women could not, except during the Borgian régime, appear much in princely places at Rome, it is possible that the Cardinal's moan for a "Court of Ladies," as the one charm lacking to the city, is quite sincere. The bearing of life wants gaiety and grace; there is lead in the levity, and too much room for buffoons and practical jokers. Visitors like Leonora of Aragon and Isabella d'Este are received with something like idolatry. The *cortegiane honeste*, accomplished and versatile, did wonders; la bella Imperia and Tullia d'Aragona were muses and Platonists, apparently investing their houses with such a remarkable amount of culture and courtesy that they became the chancelleries of Rome. Still, even in mid-Renaissance, the Church was formally the Church, and these ladies could hardly occupy the foreground of the picture.

Amid all this art and luxury, more heavily gilded, if less beautiful and sincere than in other cities, one must keep in mind always of course the Roman people, unquiet, mobile, incoherent as of old, sometimes pleased with its bread and games, sometimes ravaged by flood, fever, beggary and rapine, and plague, from which dread apparitions the Pope and his Cardinals retired precipitately if they could.

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v

Yet for a time, somewhat coarsely as it was enshrined in Rome, the Renaissance spirit appeared not unlikely to penetrate and alter the Christianity of Europe. There seemed a kind of recovery of the Hellenic note implicit in the idyll of the life of Christ, something flowery, fair, sweet, and open, like the pictures of Fra Lippo Lippi, something, too, of the dreamy Neo-Platonic Christ, the Logos of the Fourth Gospel. But the "pale Galilean," the communist and the unarmed sacrifice, was never, in all the astonishing transmutations of his cult, less of a conqueror. Saints of the passive mediæval type were still precious and desirable objects, but as rare and interesting types, treasurable mascots, things to be collected, like old manuscripts or carved chalcedonies.

As time passed it was the sumptuous heathen strain of the elder religions that grew with the Roman Renaissance. The rituals, the jewelled and embroidered raiment of sacerdotalism, the festival processions, increased in glory ; even Giulia Farnese was probably more lightly called the "bride of Christ," because Rome could dimly remember precedents in her more ancient ritual.

vi

In briefly noting the Popes of the Renaissance, it is necessary to avoid the tone of the partisan, Catholic or Protestant. The testimony of the time is that of an age to whom people in great place

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were at once more actual and much more unveiled than they are now. Ambassadors reporting to their states with an emphatic desire to know what their enemies or allies were really like, diaries of masters of ceremonies, other archives, letters, and immediate traditions, if all these accord with known facts, do probably convey more truth concerning the subject than the vague whitewashing speculations of to-day, presented by writers terrified to admit the co-existence of any abnormal or alarming element with what is splendid and vivid and often noble, lest the negative virtues of their time should lose their justification. Historians are hardly ever psychologists, and when Gregorovius, with all his prejudice, rejects certain matters as impossible because so "repugnant to modern feeling," and another adduces Lucrezia's "appearance" as an argument for her demi-innocence, one wearies of such students of a period to which all things were probable. The stories they reject may not be really acceptable; but the reasons for rejection are unscientific.

Papal history belongs to Renaissance psychology; and it is most necessary to remember that facts we now confine to the domain of pathology, practically denying to the laity that these matters exist, might be merely incidental to the life of a Renaissance man, with his passion for experiment and his living appetite for antiquity. He experienced, for instance, pope or prince, terrific anomalies of sex; but that was by the way. He knew nothing of the modern, hysteric obsession concerning the matter. There was too much to do, for good

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and evil; he accepted the mystery of life and made the most of it, as with other things: the conversations on love in Castiglione's *Courtier* are nobler and "healthier" than a modern dialogue on marriage.

Think of the Popes, then, as neither better nor worse morally than other Renaissance princes, but with the sacred tradition of their office illuminating more vividly their lapses and excesses. As a rule they are intellectually not so subtle as their secular peers. After all, the cardinalate was composed of the less efflorescent natures. Nobody who could be a condottiere Prince would be a Cardinal; so men like Cesare Borgia and Ippolito de' Medici plucked restively at their scarlet hats.

Consider these Popes therefore, each by each, for a moment—a strange human procession, crowned with the triple tiara, stiff like idols in their precious copes closed with marvellous morses, stricken with terrible diseases, racked with rapacities and unseemly desires, yet hungry for the beauty of the past, troubled with grandiose visions, fiercely energetic to create new splendours, unreasonably conscious of bearing some heavenly flame transmitted from the very breath of the Christ. Look at their heavy heads, arrogantly stamped on their medals—heavy heads charged with animal Caesarian will.

vii

The Renaissance Papacy may begin hesitantly with the uneasy Martin V. concerned with a distracted Italy and a devastated Rome. No gorgeous

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figure this Colonna; yet he ended the schism, established his sway, and cared for the saddened churches of the city. Gentile and Masaccio served him, and the gracious lesser arts brightened under the renewed need for decorative sacred symbols. Though he admitted the humanists to his chancery, he rejoiced more in the dust of Saint Monica brought to Rome, for he held Augustine greater than Aristotle, Plato, and Socrates altogether.

The papacy of Eugenius IV. betrays much of the same discomfort, that of perpetual struggle, struggle with the heresies of Hus and Jerome of Prague (so different in their mystical emotion from the later Lutheran revolt), and, more exhausting still, with the conciliar principle as expressed especially in the Council of Basel. Honestly, narrowly, obstinately set on his problems, Eugenius ended by resolving most of them, and affirming solidly the power of his successors. The Council of Basel, where reforming zeal degenerated into self-seeking, where a deserting secretary found that "love is waxed cold and faith is dead," was finally discredited, its antipope rendered impotent; and the aforesaid secretary, Æneas Sylvius Piccolomini, brought him reconciliation with the dissolute and difficult Emperor. He restored the Pantheon, but he quarried the Colosseum, his attitude toward humanism being more acquiescent than enthusiastic. Still, his monkish temper did not prevent his recognition of the value of the scholars as appanages of court diplomacy, and Leonardo Aretino, Poggio, Aurispa, with others of their kind, were among his secretaries. People

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like Fra Angelico and Brunellesco helped him to art. But the great event of his pontificate was the Council of the East and the West, held first at Ferrara and afterwards at Florence. It was not so important that the two Churches of Christendom momentarily subsumed their differences, the Greek Emperor making surrender in the vain hope of reinforcement against the Turk; but the Neo-Platonism of Gemistos Pletho and Bessarion settled richly and dreamily on the Florentine mind, fertilising and quickening like a new cycle of romance.

viii

Nicolas V., "holy and magnificent," was the best friend yielded by the Papacy to the Renaissance spirit. True, he wrought in the Imperial tradition, overbearing once again the ever-renaescent Republican dream, whose standard-bearer this time was Stefano Porcari. Scholarly, brave, courteous, an enthusiast of a high kind, Porcari shared the inevitable fate of all who venture to claim a spiritual ideal as anything but a pious opinion. Nicolas was tolerant, passed lightly over the first revolutionary tentative, used the chief conspirator with some tact. But the second effort, begun with the dramatic reappearance of Stefano at a secret banquet, golden-clad, inflaming the guests with impassioned speech, missed its aim just too narrowly, and Nicolas, naturally perhaps, avenged himself vindictively enough.

"Paganism," as an explosion of mundane splendour and luxury, captured the Papacy with

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Nicolas. Simple as his personal tastes might endure, poverty-ridden as his early life had been, the Pope was himself a student of witty tongue and delicate calligraphy, as intensely expert in all the values of a nobly ordered life as intelligent minds become by the privation of their natural tastes. He rejoiced in being the grandiose protector of scholars, the founder of the Vatican library. Aurispa, Manetti, Tiphernas, George of Trebizond were his translators, the sceptical Valla became his scriptor. Stately embassies he loved, and finished oratory. Rome, in the year of Jubilee 1450, the year when Bernardino of Siena was canonised and Frederick III. was crowned Emperor, seemed about to arise queen of European art and culture. But another propagandist religion made a terrible proclamation of its superior vitality, and outraged the glory of both Papacy and Empire, when Constantinople fell in 1453. Nicolas realised bitterly that faith was but a lamenting ghost in the aisles of Christendom, when his belated appeal for a crusade availed merely to make the Duke of Burgundy take the Vow of the Pheasant with every circumstance of personal pomp. Still, there was consolation for the inveterate humanist and builder in his newly devised palaces and churches, his immense plan for the re-creation of the Leonine City, his armies of architects like Alberti, painters like Gozzoli, decorators, jewellers, and embroiderers in hosts. If the Turk was master in Byzantium, Nicolas had at least made Rome over again as a city of the soul for the proud in heart.

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ix

The Spanish Borgia, Calixtus III., broke up much of Nicolas' created beauty to make galleys for Turkish war; but the princes of Europe now had little crusading ardour, and left Hungary to make her lonely stand at the siege of Belgrade. Calixtus is a pause, a reminiscence, in the story of the Renaissance Papacy, and Pius II., formerly Æneas Sylvius Piccolomini, that exhausted and regretful *bon viveur*, diplomatist, and man of letters, did little but dubiously mark time. On the whole, the most he did, as Pope, for the Renaissance was to offer the tale of his life as a pretext for the frescoes of Pinturicchio at Siena, that delightful series of painted ballade concerning the youth and beauty of the time, for it matters little what state event occupies the centre while these groups of absently smiling smooth-curved boys "assist" in so pre-occupied a manner, their hearts probably being with their treasure of love or wrath in the piled-up little cities decorating the distance. Life had been various and fortunate to Æneas, in spite of his long trouble and intrigue in alien Germany. With the elegant Latinity of his youth he had bought, as with coins of antiquity, joyous living and congenial office at Basel. Thereafter, whether he served the Council, or Frederick III., or Pope Eugenius, his pliable dissolute spirit could work for itself as well as for its masters. But the weakly body reacted on the mind, and as bishop and Cardinal he sighed and sobered, till he became "Pius" at fifty-three, already physically old, tortured with gout and

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asthma. He was not of those who can thank the past for its pleasure, without reproaching it for the pangs of the present; and the mediæval note apparent long before, when he made his votive pilgrimage barefoot through the snow and ice of a Scottish winter, became strong to disappoint his humanist friends and to stimulate his politic interest in a Crusade. Absorbed in diplomacy, gourmandise of innumerable capons, and minute pageantry of devotion, he retained of his earlier self at least that modern love of landscape for its own sake. A real sincerity illumines his frustrated final struggle towards the Crusade, and his death at Ancona invests his figure with a dignified pathos that life denied it. Pius II. was a poor patron of scholars; and, though he did try to preserve the antiquities of Rome, he built little, except at Siena and Pienza. Yet unconsciously he strengthened the Pagan element in the Papacy by the past he bemoaned, yet could not offer as alms to oblivion. Men, as he complained, would not forget Æneas in Pius, but continued to remember that one whose weapon had once been the unscrupulous "new" intelligence, who was formerly the gay and cynical novelist of *De Duobus Amantibus*, the ready letter-writer, the complete humanist, the curious, prying observer into matters of entirely secular experience, now sat in the chair of St Peter. Yet he lacked the intensity of his period. He seems always a looker-on, a more scholarly kind of Pepys, not strongly suggestive of his native Siena, "qui se gouverne plus follement que ville d'Italie," in that he was incapable of becoming either great saint or great

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sinner. However, he canonised one in his towns-woman Saint Catherine, and burned the other as Sigismondo Malatesta in effigy, so the impression of him fits in very well after all to the Renaissance drama, as a kind of Chorus of Elders, say.

x

If Nicolas had struck a more than Augustan note, it was some foolish fretful late Cæsar that lived again in Paul II., the nephew of Eugenius, handsome and gorgeous Venetian Farnese, anxious to take Formosus for his papal name, dilettante and amateur of the more trivial things, torturer of the Platonic youth of the Roman Academy. Paul could do no more for his time than Vanity may : contrast what Pride might achieve in Julius. All things that might become personally decorative, jewels, tapestries, vases, decorations, carvings, he solicited eagerly. Loving carnival like a true Venetian, he blazoned it through Rome. He maintained hosts of jewellers and broiderers ; but suppressed the College of Abbreviators, that kindly home of needy men of letters. He gathered cameos, with the taste of a collector rather than an appreciator ; but he struck and tortured the Roman Academy, founded by that idolater Pomponius Laetus, whose religion was Rome. Heretics the academicians certainly were, conspirators perhaps, enthusiasts all the same. Platina and his friends endured torture no better than Savonarola afterwards ; Platina, however, avenged himself triumphantly when he seared Paul in his chronicle with a

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bitter flame that prevails against all modern remonstrance.

xi

Sixtus IV., as we see him presented in Melozzo da Forlì's fresco, benign to the said kneeling Platina, now his fortunate librarian, while the overweening heavily handsome favourites loom behind, is a figure much more complex in association and more seriously in the Roman tradition. If he loved Bathyllus even to mangling and plundering Italian states for his sake, if his hands could not be washed clean from the guilt of the Pazzi conspiracy, yet he was a generous patron of scholars and artists and builders; and the *nepoti* at least lived out their brief and scandalous careers with trumpets and banners, not altogether ignobly. That extravagant, Pietro Riario, who ended his spoliations and excesses at the age of twenty-eight, created festivals to receive Leonora d'Aragon in passing that became a legend and a dream. In a caravanseraï of silk and damask, with masses of eates served on vessels of gold in gold-hung chambers, ushered with riders and trumpeters and fifers, all that ballet, myth, and music could do was done.

The Inquisition was born again in Spain: simony went on pleasantly; Pietro and Girolamo Riario hungered for principalities; Cardinal Giuliano della Rovere pursued a steadier course to a greater end; Colonna and Orsini tore their Rome asunder. But such things happen still. Lust and Cruelitas are still bound in bitter embrace on one side of the medal; but the reverse is as grovelling now as then

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it was insolent. Sixtus began the Capitoline Museum; he cared for the water supply of the city; he maintained innumerable builders; painters like Perugino, Botticelli, Ghirlandajo, Melozzo, Signorelli, Piero di Cosimo and Filippino Lippi fared well with him; Pomponius Laetus resumed his pontificate of august dreams; Filelfo and his fellows delved steadily in the service of humanism.

xii

Innocent VIII. was a heathen of laxer and more unconscious stuff. He openly acknowledged his children, he made a bank for the sale of Pardons. The Cardinals rioted round him; the great family quarrel of Rome became yet more virulent. Ominous events befell during his pontificate. Lorenzo de' Medici, his ally and kinsman, died at forty-four. Granada fell, and the Moorish kingdom was no more in Spain; the Turk was suddenly stayed by domestic trouble, and the surprising history of Djem, the Sultan's brother, sold from camp to camp and court to court, reveals nothing more than the perfidies of Rhodian chivalry, and the rapacities of Pope and Prince. Savonarola began his prophetic ministry. Amid these things Innocent lived comfortably, showing great liking for fresco, bas-relief, and an extreme pleasure in jewellery. The Della Robbia industry appeared blithely in Rome. The peacocks of Innocent's device were most encouraging to decorative work. During his time the theatre began to flower, for on Holy Fridays the Confraternity of the Gonfalon did a mystery in the

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Colosseum, a commingling characteristic of the time. In 1488 Inghirami won his name of Phædra. Pasquin began to be very lively in this reign. But the Pope had his moments of superstitious fear. In 1488 he issued a decree against witchcraft; and he is supposed to have caused the body of the embalmed girl found by the Appian Way to be quickly buried, because of the strange idolatry that woke before her dead beauty.

Among all the medley and the tumult, the Sultan kindly sent the Pope the Holy Lance that pierced the side of the Crucified. It was received in Rome with extreme emotion, held on high by the handsome and powerful Cardinal Borgia. Bathed in the blood of the innocent during his mortal illness, as the cruel epigram asserted, the easy conscienceless old man passed away, to make room for the most scarlet episode in the history of the Papacy, since scarlet it remains, however to-day may quibble.

xiii

I do not wish to reiterate here the undisputed incidents of the reigns of the Popes, to be found in all the standard histories, being concerned with them only as exponents of a strange period. That Rodrigo Borgia, the Italianised Spaniard, bought the Papal throne with that frankness which was his most engaging characteristic, seems fairly indisputable; also that he presented one aspect of the Renaissance, the animal joyous conscienceless side of Paganism, in a truly mythic fashion. He and his children (whatever you believe of them, they

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are inseparable for the imagination) form a golden monstrous group interwoven by the chains of the flesh, by incest perhaps, like those other Renaissance families, Baglioni and Malatesta. It commingled East and West, this House of the Bull, like a great slab of Mithraism raised in the centre of Christendom, with Alexander himself for the beloved bull, whose blood gave the wheat and wine of mundane delight, and Cæsar for the mitred Mithra, and Lucrezia for the golden unthinking snake of desire among the symbols beneath.

The Borgia became a world-myth of evil; and a tremendous force of personality is necessary to make a myth. What evidence there is, on the whole—parallels, records, ambassadorial letters, Burchard—justifies the myth. It does not matter what is or is not credible; what matters is how the family affected the imagination of Europe. Christian nations had a feverish vision of heathen wrong and might triumphal on the throne of Christ, and half-terrified, half-fascinated, lived the madlier for it. There they thought they beheld the World, the Flesh, and the Devil—Alexander, the eager, happy lord of glory and power; Lucrezia, the vague, lovely creature of sense, fair white wax in the hands of any moulder; Cæsar, the incarnate will, the dissociated, self-centred intellect. On the steps of the throne lay the beautiful Duke of Gandia, cut down like a hyacinthus by what unnatural hand, from what unnatural reason! Casting confetti into the breasts of the ladies at Cæsar's festival, gloating over Lucrezia's treasury of pearls, dallying with Giulia Farnese, "the bride of Christ," taking heed for

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Giovanni, "the child of Rome," watching the stallions with his daughter, rapturous over Cæsar in the bull-ring, attending the famous Banquet des Courtisanes in the Vatican on All Saints' Eve, vainly hiding his mignon Perotto under his mantle from his son's vindictive blade, Alexander was certainly spectacular enough to become legendary even in his lifetime. Michelet has vividly described the mingled fascination and horror of the French invaders of Italy, and the rude miracle play of the Pope's family affairs with which the soldiers expressed it. Even France was somewhat shocked; but all the same took the sweet poison then and there, so that France soon became as commingled as Italy, only less passionate, more playful and dreamy, with something of *mêvrerie* in its manners. It is not difficult to comprehend how the gay and princely Cardinal, so handsome, so irresistibly attractive to women, an irreflective passionate creature charged with riotous appetites, become a great prince grasping a mystical authority, drunken with the heady juices of ancient festival, might feel revived in himself the temper of Hellenic and Egyptian gods and kings, and half-consciously find it part of his sacred prerogative to become as they. The story of Isis and Osiris mingled with the blue of the gospels in the imagery of his chambers.

At times he seemed like a great greedy child, shameless and candid. As the Venetian ambassador said, he was *molto carnale*, that is, all the organic passions were imperative in him, the power of sex in the wide sense of the word, as psychologists like Freud now use it—of all bodily ties. He lived in

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the flesh, dominated by the cold freed intellect of Cæsar—intensely emotional, as in the terrible scenes after the death of the Duke of Gandia, and his public ecstasy when Cæsar rode to Rome as triumphator. The panic and silence of his death, Lucrezia's studied propriety in Ferrara, and her half-saintly burial are the apposite sequels of the time.

Perhaps in collusion with Cæsar he imagined the shaping of a hereditary kingdom, with the Papacy a hereditary power, by some cruel process evoking an Italy fierce and strong against the alien. But other rulers had their devious, intensely personal statecraft, and so Lodovico of Milan brought the French into Lombardy. Well! the Borgia could deal with them; and Cæsar went into France, with gold and jewels, drums and rebecks, to wed a French princess, and become Duke of Valentinois. Thereafter the fierce energies of the Duke served him well. The stories of the Borgian white powder and the cantarelle are probably legendary in part; still, money was absolutely necessary to these wars, and moneyed folks closely associated with the Borgia were certainly prone to die.

Alexander was tolerant as the times went, willing enough to let Savonarola alone as a "chattering friar," though history could not have raised up a more dramatic antithesis than the dark Ferrarese, speaking the language of Hebraic prophecy, and Alexander at his ease in high place, like some mysterious, indolent, wicked king in the Old Testament. Much of his treasure was needed for Cæsar; still, he was a munificent patron for what

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ministered to the pleasure of the eye. San Gallo and Bramante were at work in Rome. Pinturicchio covered his private rooms with some of the most charming decorative work in the world; the Borgia apartments, long sealed by the curse of Julius, vaulted with Egyptian myth, with Borgia kneeling before the risen Christ on the wall, present a loving naïve spectacle of painter's vision and jeweller's work, radiant with happy blue. That lordly squandering of beauty in evanescent matters so characteristic of the Renaissance was a natural way with the Borgia. Festivals on festivals—pageantry, triumphs, and bull-fights, with Cæsar slaying his totem, himself the slayer and the slain, like a true ancient god! Other and more amazing sights bewilder the Year of Jubilee, when even the princess of an imperilled house must venture into the realm of the enemy, because, for some inexplicable reason, it seemed good to be there.

But it was a strange Rome. The whole hinted story of Gandia's death, with its lights on the masked man, the Jewish quarter, the cynical testimony of the bargeman, reveal a life like a theatre scene where the trap-door might open at any moment. Nothing mattered greatly except the building of Cæsar's kingdom, and that was ominously starred with curious incident—the defence and capture of Caterina Sforza; the candid murder of Alphonse of Aragon, that fair young husband for whom Lucrezia wept so inconsiderately that she had to be exiled awhile to Nepi; the terrible wrong and obscure death of Astorre Manfredi of Faenza, the loveliest youth in Italy; the passing of Cardinal

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on Cardinal who *biberat calicem*; the sumptuous wedding of Lucrezia to Ferrara till the nameless fever or poison struck father and son at once in the gardens, and Cæsar discovered thus the one deadly checkmate he had not foreseen. The trinity ends in darkness. The deserted body of the father is pushed horribly into a too-strait coffin; years after, Cæsar escapes from captivity in Spain, only that his body be found naked and dead on a lonely battlefield in Navarre; Lucrezia, Duchess of Ferrara, is laid to rest at last after long secret penance as a tertiary of Saint Francis.

Alexander was able, fair, tolerant, and a just administrator. His great enemy Julius paralleled most of his proved breaches of faith and morality, and ravaged Italy in a yet more deadly fashion. But his sins of the flesh expired earlier than in the over-vitalised Alexander. Julius, too, had an elemental fury of action which, in later life, was colourably patriotic, and he died in a high heroic way. The picturesque and dramatic publicity of Alexander's doings staggered the Papacy. It had an imaginative appeal like a Mystery of the Seven Deadly Sins enacted within a chancel. The Pope who was seen entering St John Lateran with Cæsar, Gandia, and the Mahometan Djem, who was evident throned in the basilica of the Vatican with Lucrezia, Giulia Farnese, and Sancia of Aragon on golden cushions at his feet, laughing through the Mass like the dedicated courtesans of ancient Eastern temples, invited irresistibly to present excess and future reâctions.

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xiv

Pius III. was but an interlude. The Borgian enemy, Giuliano della Rovere, became that great Pope of Battles, Julius. Not at all stainless, he was a much greater man than Alexander, even if his greatness were of the simple kind of wind-like, wave-like energy. His ambition was not much purer, though it was directed chiefly towards the domination of himself and his office. Something of Milton's Lucifer agitates him; yet through strife and agony he seems to work to some consciousness of irreparable disaster, like the artist who evoked the Panlike Moses and the weary lovely adolescents for his tomb.

Actually he achieved little, and that little was all to the weakening of the cities that nourished humanism, art, and splendour. The League of Cambrai is a worse crime really than any one of Alexander's personal excesses. But, besides Venice, Ferrara, Perugia, Bologna, and Florence had reason to curse his name. He tore the College of Cardinals; his fury against his own nephew, the Duke of Urbino, when he struck to death the treacherous Alidosi whom his uncle loved, was an astounding phenomenon. If in the end he raised the cry, *Fuori i barbari*, it sounded ill on the lips of a Pope who had welcomed so many aliens as his allies. Still, a Renaissance critic forgave much to one who was in himself an image of greatness, of *terribilità*, even if he was great only as a cyclone or a flaming fire, a dominator, helmed and merciless, leading his armies against the cities. They forgave him even his animal fury because of his vitality. "Il disoit,

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Ferrare, Ferrare, al corpe de Dio (car il juroit le bon Pape, aussi bien qu'un autre, aussi tenait-il plus de l'adventurier que de l'ecclésiastique) io t'havro." So says Brantôme.

Alexander, Julius, Leo, represent in the Papacy three phases of the Renaissance; and Julius was certainly charged with all its energy and its superb pride. He found artists who were surprisingly suited to his temper, and practically said to them: "Exalt me." No dilettante he, but a conqueror feverish for perpetuation in stone and bronze and fresco. For his glory Michelangelo yielded him proud and bitter service, making him marvels with a kind of angry sympathy, covering the Sistine ceiling with prophets, sibyls, and youths, casting him in colossal bronze, wasting years endeavouring to realise the magnificence of his tomb. For his eulogy Raphael's melodic talent was forced into the rhetoric of the Stanza. Bramante, Rome's perfect builder, was really attuned to his dreams, and the new Saint Peter's began indeed. But it takes long for such an architectural idea to materialise, and Bramante's harmony was to be marred inexpressibly.

As "Pagan" a figure as any of them, this Pontifex Maximus, this horned god of Michelangelo's, with his rage for the temporal, but a splendid patron of art, whatever his reasons, and a notable figure in the history of Italy!

But he was exhausting; and the College of Cardinals was young, eager for mirth, and humanistic

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elegance, tired of the camp and the struggle. So the Medicean Giovanni found himself exalted in Rome as Leo X., with unprecedented expenditure of processional welcome, moving, frankly enchanted, to take his papal throne, through antique statues, arches, epigrams on Venus and Pallas, trophies and obelisks, effigies of saints and gods.

Leo's reign, the "golden age" of the Roman Renaissance, has the heavy richness of decay. In the centre is the Pope, a puzzling ambiguous figure, exhausted physically, since it was the way of the Medici to spend the treasure of their vitality extravagantly and soon, young still but diseased, yet keenly awake to the spectacle of pleasure. The much-quoted remark about "enjoying the Papacy" is sufficiently the keynote of his character. Look at him in Raphael's picture, with the heavy face, still alive to policy and pleasure, though the soul has almost retreated from the spoiled body, living on merely in the elegant idolised hands, and, one is told, in the sweet voice that dispelled the malodour of his disease. He holds a glass, for his eyes are weak; beside him the little bell and the precious book are signs of the elegances he loved. His tastes were various, for Latin versing, painting, drama, conversation, practical joking, jewels and stuffs, and hunting, in which he took an impassioned though necessarily rather inactive part.

Leonine Rome is all carnival, with the young Cardinals leaping lightly about in their masks. Triumphs and processions abound, Leo's elephant, the pride of Rome, always much in evidence. There are symposia, more Ciceronian than Platonic, under

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the laurel and cypress of Agostino Chigi's villa garden. There are wild practical jokes like the coronation of the poetaster Baraballo. There are great feasts, such as those of the aforesaid banker Chigi's, lord of the Villa Farnesina, with almost frantic demonstration of luxury. There is music, music everywhere. Something more intimate and gracious lingers in the salon of Imperia, where, in a setting of gold and azure, even the grave Sadoletto, besides Beroaldo, Chigi, Inghirami, may be seen lifting her Latin and Italian books. The Cardinals walk in the stanze with keen ironical faces—Bembo; Inghirami; Bibbiena; Ippolito d'Este, brilliant and cruel, fiercely of his race; Ippolito de' Medici, rider, musician, scholar, soldier, hating his hat of red; Pompeo Colonna; Petrucci, the "Cupid of the Cardinals," for all his wilful beauty destined to tragic end through a childish conspiracy from which the gay Pope knew how to wrest much compensation. Raphael goes followed by troops of flatterers, like a Prince. Gracious children, like Federigo Gonzaga, hostage of Mantua, look on at all strange, gallant, and sumptuous spectacles; it is part of their education.

Still, at the lightest, there is something of the arena in the diversions of Rome, and something of the stage in the setting; and indeed Raphael and Giulio Romano and the rest, if they are hard at work, are at work on the "curtain."

But Rome is lively. Pasquin takes Protean shapes. All objects are chiselled and perfected, and merchants of every luxury and every art abound. Luther comes to the holy city, and departs horrified

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at the pageant of monsignors and *hetærae*. Erasmus comes, and is infinitely fascinated by the concourse of artists and scholars.

Impressions vary considerably as to Leo's part in the great age, probably because his own attitude is really indecisive and inconsistent. If he was a patron of literature, he cared rather for Latin poetasters, and for improvisatori, than for folk of the calibre of Erasmus, Machiavelli, or Ariosto. If he loved art, he found Michelangelo an "alarming man," and set him uncongenial tasks, delighting in Raphael chiefly for the facile, melting, and courtly elements in him. During his pontificate Leonardo came to Rome, and left it again, undesired. He was serious only in his passion for humanism, and that of a "decadent" kind. Still, let a court adorned by men like Beroaldo, Aleander, Bembo, Sadoleto, Bibbiena, Sannazaro, Vida, have its due lustre among the princely entourages of the world. Libraries he created sumptuously; and the drama was acclaimed in the unpriestly mirth of the *Calandra*, *Mandragola*, and the *Suppositi*, though the scenery, ballets and moreschi of the interludes seemed to intrigue the spectators even more than the play. All the minor arts were generously encouraged.

Yet Leo's direct incentive to some Renaissance efforts little counteracts the deadly chance that confronted him, smiling among his young Cardinals, and discussing the immortality of the soul, with the Teutonic obstinacy incarnate in Martin Luther. Neither Leo nor his Gallio-like messengers could comprehend the serious dangers presented by that antagonist, and so the venom of theological

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differences infected larger issues, seething fiercer and fiercer, retarding the development of Europe. Apart from this, Leo's purely dynastic policy, pursued in the tortuous shifty manner peculiar to the later Medici, though it seemed to encourage the steady family growth he desired, besides bringing minor consequences like the spoliation of the gracious state of Urbino, ended by alienating from the Papacy all the candidates from the Empire—Henry VIII., Francis, and even the orthodox Charles V.

Still, he is a dubious personality; and it may be that he had his dreams of a larger Italy, though his house afforded him weak instruments for such aspiration in the quiet though attractive Giuliano, his brother, and his nephew Lorenzo, made Duke of Urbino, both of whom, however, were changed into terrible glory when they became pretexts for the myth of Michelangelo's imaginative despair.

The Rome of Leo cannot be spared from the historical memory, the Papal Rome in which it was conveniently held that "what is true in philosophy may be false in theology," when Bembo anxiously warned Sadoleto not to deprave his style by reading Saint Paul, when the story of Cupid and Psyche was garlanded round Cardinal Bibbiena's bath-room, when Chigi's banquets outdid those of Lucullus, and Raphael painted the reconciliation of all philosophies in the School of Athens. Leo's heart was naturally where his treasure was, in the Court of the Belvedere, where the Hercules, Ariadne, Venus, Apollo, Laocöon, stood among laurel, cypress, orange-trees and fountains; and the heart of a

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potentate might be in a very much worse place. It was a Rome of great urbanity, with a velvet blooming beauty, all music, humanism, and laughter. Yet the odour of the sepulchre lingers round it, as literally about its music-loving Pope, for it is the city that shall bring Italy low, the city that never knew love from lust, nor could allow the soul free play with matter. At moments Leo shows the conscious frivolity of a disillusioned mind; he has the mocking tolerance of those conscious of approaching ruin, like a Charles II. or a Louis Quinze. And that ruin is not far away when the joyous Pope dies in agony, with only his jester, Fra Mariano, beside him.

xvi

The weak, unattractive and alien reform of Adrian of Utrecht, bewildered monastic figure in Leo's palace, counted for nothing at all. The vain virtue of his brief rule led only to the fatal election of Clement VII., bastard son of that Medici slain in the Pazzi conspiracy. As Cardinal Giulio de' Medici he had seemed Leo's right hand, and effective in his fashion. But as Pope he showed all the folly and purposeless craft reiterant in some of the members of his family, with none of its peculiar genius, most apparent in the great Lorenzo. Since he had no vision, the people perished. Without sincerity, loyalty, or any dominating passion except vulgar family greed, he played traitor to Francis and Charles alternatively till he had exasperated both, besides the Colonna and Naples. Far more than Charles, or the tragic Bourbon, he was himself

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directly responsible for the dreadful sack of his city, and even more directly, since Charles was distinctly unwilling, for the still greater crime of the subsequent sack of Florence. However, the terror and danger of his position during the overthrow of Rome brought him a sympathy he hardly deserved. For eight days Spanish mercenaries and Lutheran lands-knechts, strange companions from the Emperor's dissimilar domains, an awful rabble of starving, suffering, and leaderless soldiers, both Freundsberg and Bourbon dramatically dead, tortured, pillaged, ravished, and slew; and they returned again to the terrible business. It was not that Rome endured more than other towns had endured, often from Papal troops, but that when rape and violence darkened the city which was the grandiose symbol of spiritual power, the mind of Europe quivered dizzily as the sacred superstition of the inviolable place gave way, and the Papacy fell as a prize for the spoiler. For a time, indeed, Clement might have become a mere "mass-priest" again; but the conservative temper of Charles saved both Pope and Papacy. The orthodox but sincere Emperor, and the insincere Pope, greedy through all his fears, met at Bologna, and ended the Italian Renaissance. Spain and Austria set their feet in Milan; Florence, vainly faithful to her careless ally Francis, was seized by the Imperial army under the Prince of Orange, and given to the most dubious of Medicean bastards. Giovanni, the hero-faun, was dead. The young Ippolito had to be a Cardinal that the sensualist mulatto Alessandro might be duke in Florence.

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xvii

It is true that the Renaissance activity is not suspended suddenly, that Michelangelo and Cellini have still work to do, and Venice, because of her glory apart and separate, flowers long and late, with Titian, Tintoretto, Sanseverino, and others, before "the fruitage has to drop." Paul III., the Farnese, brother of Giulia Bella, is a Pope in the Renaissance mode gone cold. He loves building, scholars, and painting, in his way; and his hateful son Pierluigi carries the worst traditions of Papal *nipoti* to crueller excess. But philosophies and dreams wither. The nobler souls, Contarini, Sadoletto, Pole, become doubted, for the Church is suddenly conscious of her dogma. Paul most reluctantly agreed to the Council of Trent, opened in 1545, since, despite the Papal hatred of the recognition of œcumenical rights, he was compelled to consent to a demand formulated alike by the University of Paris, the Emperor, and Luther; having agreed, he captured it with his Italian prelates, so that it never touched the problems Charles was honestly anxious to solve. It made reconciliation impossible; but Paul was more concerned with maiming the Emperor's authority, for family interests, than with his spiritual dominion. Under the transitional Julius II. the Council studied nothing but dogma, leaving the impassioned and emotional souls among its children to be thereafter for ever silent or suspect. Paul IV., who had been Caraffa, the zealous Inquisitor, begins the Counter-Reform. Even Vittoria Colonna's *Passion of the*

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Redeemer is marked for destruction. The cold cruelty of intolerance indeed defines the position of the Church and sets the division of the sword between it and Protestantism. But, as usual, it also masks the cold hypocrisy of the soul; the Renaissance dies out with Cenci revenges, and with the tragic gallantries of the convents.

xviii

During the Renaissance years of changing ideals and passionate will it was impossible that the Papacy and the Church should go unchallenged and uncriticised. Eyes renewed by the historic sense looked at these, some with new scorn, some with new comprehension. The criticism was of various kinds, part of it internal—that is, expressed by those who never would have dreamed of destroying the great tradition—part of it external, and destructive, because in no case did it exist uncoiled from strong political motive. What we call the Reformation is not part of the Renaissance proper; both that and the Counter-Reformation were included in its natural sequel of revolt and reâction. The long antipathy between purely Teutonic and Latin countries made the religious secession very easy when it was so much to the advantage of the territorial princes. At first scholars and artists were drawn into sympathy with what seemed a war for intellectual liberty, and mystics yearned towards the idea of the uninterrupted flight of the soul towards God; but all these fell away on beholding the rise merely of a new intolerance at worst,

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as in Geneva, a new kind of compromise at best, as in England. For the artist and the scholar there are only three attitudes towards the problem of the soul and its God, Catholicism of the mystical kind, implying some continuous or merely recurrent Pascal-like suicide of the pure reason, some dissociation of the life of faith from the life of the intellect, or some form of more or less Platonic Pantheism or sheer agnosticism. The arrangement called Protestantism means nothing but sterility and ugliness, nor do the early Jacobean and Caroline writers, for whom the Church of England was still warm and rich with the incense of Catholicism, serve to disprove that statement.

The Reformation was pure calamity, in its embitterment of the long religious wars that followed, and in the enforced reconstruction of the Catholic Church, opposing bigotry to bigotry ; but the Popes were as much to blame for it as the Princes. They cared nothing for the corruption of the German clergy ; they were more inimical to the efforts of their own champion Charles than his Lutheran feudatories ; their passion for their merely secular interests blinded them absolutely to greater issues.

xix

To resume, as the passion of humanism and art subsided a little, it was evident that the Church itself was divided by two kinds of critics. It still had its saints ; but it was curiously and subtly paganised. There arose a band of mystical spirits who would fain have infected their Church with

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new fires, would have revived her only by the flame of an emotional ardour for purity and beauty in conduct and meditation. Of those descendants of Dante and Catherine of Siena, who yearned to see their Church indeed the Bride of the Gospel Christ, some were like Savonarola the Pauline ascetic, others were quietist, with the Alexandrian Neo-Platonic vision of beauty and the shadowing soul—of the order of the Beloved Disciple. The *Oratory of the Divine Love* (1517) intimated the latter longing. Vittoria Colonna, Ochino, Contarini, and Pole were all touched with this desire for a greater harmony between the Church and the love of God. The second group, of more arid and reactionary nature, had a fierce revulsion to belief in formal dogma and the repression of all strange dreams—to the Inquisition of the Spanish type, to the *Index Expurgatorius*, to the Jesuitism of Ignatius Loyola. Unfortunately for Europe the second group triumphed over the first, which lingered on as a kind of heresy in forms of Molinism and Illuminism. Charles V., though in temper allied with the dogmatics, stands by himself as a critic, conscious of the strength of the Lutheran position, impatient of mere Popes, devoted to the Idea of the Church itself, and prepared to sacrifice some personal conviction to the maintenance of its integrity.

Among the antagonistic critics, early prepared to destroy as well as denounce, Martin Luther stands pre-eminent, as if fatally chosen to avenge old German wrongs and humiliations wreaked by stronger pontiffs. He founded a party essentially

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political, perplexingly ready to trade with Emperor, Pope, or Sultan—no passionate Husites, no Utraquists thirsting for the burning Cup. A monk unfit for the monkish life, he naturally hated the incompatibility between the ideals and the performances of his Church, and solved the problem by abolishing for himself and others those ideals intolerably severe for ordinary human nature. He was of the temper that hates the impossible, just as some have a consuming fever to follow it. In spite of all the hero-worship of Protestant countries, Luther is clearly a vulgarian, a champion of "commonsense," that is, of the needs of the "average sensual man" in the way of religion, resenting any arrogance of idealism and beauty. The Luther who was uncandid with the Emperor and unfaithful to the Peasants, stood for the little coarse territorial Princes his protectors, and the bourgeois, who were slowly becoming more and more a power in Europe and needed a religion to suit them—a code of behaviour to maintain the decencies of life, to regularise sensualism comfortably, calling it, robbed of its adventure, domesticity. He it is who is exalted by the picturesque but prejudiced Michelet as the "founder of the family." He founded the family with a random nun, and justified bigamy to please Philip of Hesse, his protector. Certainly he was obstinate, courageous, and at first, exalted by his discovery of the Bible, had a strain of mystical grace in his evangel; but that disappeared quickly when the Peasants' Revolt sprang from the idea of freedom in God; thereafter he could not sufficiently preach obedience to Princes, nor carefully

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enough purge his following of dangerous elements like Anabaptism and Zwinglism. He had no new spiritual manifestation—others had defied the Pope before him; but he became involved with the question of German nationalism. Very different figures hover near him, that condottiere of controversy, Ulrich von Hutten, and Melancthon, weary of the quarrel, the one moderator, really anxious for peace. The New Learning in Germany was at first strongly anti-papal, because of the sloth and ineptitude of the German clergy satirised in the famous *Epistolæ Obscurorum Virorum* (1515), but the schools of Nurnberg and Augsburg, citadels of luxury and irony, reacted against the fierceness of Luther, hating both extremes. Erasmus and Reuchlin, the two great extra-Italian scholars, wearied equally of a quarrel degenerating into mere invective on both sides.

In other lands this antagonistic criticism was victorious or not according to the political crises of the time. In England the change was very slowly and reluctantly begun because the king was enamoured of a cool-headed lady who made his divorce the price of her favours, and accomplished partly because of the duel with Spain, and partly for the love of the monastery spoils. Jean Calvin has more poetry in him than Luther, the black and bitter poetry of the extreme to which his French lucidity and his scholastic training drove him. Supplanting the power of the Pope by the tyranny of an imperfectly understood Book, longing for theocracies and pharisaisms, he gripped the icy republic of Geneva, and enthralled timid spirits

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in the despotism of his implacable will. Scotland, torn by political discontent, caught his dark Old Testament evangel from Knox, and confused it with her freedom: since the stronger part of her was to reject Catholicism and the beauty of the Renaissance with Mary, the extremest dissent suited her best. Besides, that strange country compounded of passion and reticence, pride and misery, therefore perhaps singularly prone to madness, found something congenial in those doctrines of predestination, and unpardonable original sin, blind submission to the absolute God of destiny—doctrines of doom and dread peculiarly favourable to the insane.

But this is no history of the fierce political evil of the Reformation; it must suffice merely to indicate that the real Renaissance criticism of the Church was that of the freed intellect, of "the spirit that denies." Ironical, pitiful, tolerant, comprehending "modern" completely, it is found in people so varied as Erasmus, Rabelais, and Montaigne. Marguerite of Valois was a courtly example, though she was *dévoté* in the end. Their position was difficult. Contemplating the mirth and tragedy of human things, they could only deride the folly and hypocrisy of one side, without finding comfort in the equal bigotry of that which claimed to stand for freedom. Rabelais could confound all in laughter: Erasmus might write satires and be vexed in spirit. Their spiritual inheritors were not to be for many a century. The greatest word is spoken by Montaigne, urbane, smiling, dubious, invincibly curious, satirical, yet impatient of hasty

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reformers of immemorial tradition, setting the keynote for both sceptic and devotee, ancestor of natures so diverse as Diderot, Pascal, Voltaire, Renan, Anatole France. "Je laisse à part la grossière imposture des religions de quoy tant de grandes nations et tant de suffisants personnages se sont ons enyvrez ; car cette partie estant hors de nos raisons humaines, il est plus excusable de s'y perdre a qui n'y est extraordinairement éclairer par une faveur divine."

Reform and Counter-Reform, each ended in the hardening of dogma ; new Protestant and new Catholic alike agreed in hate of that free spirit, adventuring in strange worlds of imagination and philosophy, which was the soul of the Renaissance. Galileo, Servetus, Bruno, Campanella, Molinos will pay great penalties for its persistence within them. Spain, ever incorruptibly orthodox, though strangely independent, will decide that the Church can be saved only by making an idol of the Pope she has so frequently ignored, branding her dreadful sincerity on other Catholic countries with her peculiar form of Inquisition and emasculating them with her baroque Jesuitry.

The Teutonic races as a whole found it suited their steady materialism to develop a theology that kept their God in order, shrewdly reducing the religious instinct to a ritual of respectability, a rule of conduct necessary to the mental comfort of the average man, and a mode of keeping the poor and the luckless in subjection. But Protestantism is failing steadily in all these ends, for it cannot give ecstasy, except in the cruder and more violent

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phases that revert to the orgiastic Eastern forms of worship, and it cannot console the materially wretched with that mystic comfort, that Secret Rose of beauty hidden in the Mass which the ancient Church holds fast through all her wrong-doing and wrong-taking. The Latin races in the end have had to decide between her and scepticism, the Celtic peoples cleave yet closer to her, except those who have accepted the fiercer extremes of Protestant "dissent," as if, since they must drink emotional intoxication from the chalice, crude alcohol will do if the ancient wine of the Dionysos-Christ be spilt. The supreme magnificence of the Catholic Church ended with the Council of Trent; but she must persist as long as the need of religion persists, for she has reconciled within herself so many elements desired by the unanalysable human soul—she with her Annunciations, her Seven Joys and Seven Sorrows for the woman, her Virgin and her Magdalene mysteriously twined as in the older religions, her Nativities and Epiphanies for the Child, her Lents and Passion Fridays and Easters for the mythos of the agony of man, her ritual of pain, propitiation, beauty, rapture, her God sacrificed and transubstantiated, her appeal to what in humanity

"is permanent, obscure, and dark
And of the nature of Eternity."

While her tradition mingles the subtle sweetness of dying Asiatic gods, the Hellenic mysteries, the Galilean tenderness, the Pauline asceticism, the Alexandrian vision, the Roman pomp, the Gothic

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ecstasy, the Franciscan simplicity, the superb Renaissance effrontery, the humilities and passions of innumerable saints, in her gorgeous symbolism of the miracle of the spiritual life, she continues to fascinate the sophisticated and the simple in the lovely democracy of her rites.

Leading Dates

	A.D.
Pope Martin V.	1417-1431
Pope Eugenius IV.	1431-1447
Council of Basel began	1431
Emperor John Palæologus	1425-1448
Pope Nicolas V.	1447-1455
Fall of Constantinople	1453
Pope Pius II.	1458-1464
Pope Paul II.	1464-1471
Pomponius Laetus	1425-1497
Platina	1421-1481
Pope Sixtus IV.	1471-1484
Pope Innocent VIII.	1484-1492
Savonarola	1452-1498
Pope Alexander VI.	1492-1503
Pope Julius II.	1503-1513
League of Cambrai	1508-1509
Pope Leo X.	1513-1522
Pope Clement VII.	1523-1532
Sack of Rome	1527
Council of Trent	1545-1563
Emperor Charles V. (b. 1500, abdicated 1555, d. 1558)	

(See also previous Chapters.)

Chapter x

The Renaissance Ferment

i

During the centuries roughly included under the term "*Renaissance*," Italy was drunken like wine by the other great nations of Europe. All of them were her communicants, either in love or in hate. They might indeed have experienced the merely humanist revival in a direct fashion, but even that they would have experienced differently. The torch of the New Learning was caught from Italy as by the dancers in a bransle: the countries tossed it one to another, France, Spain, the German principalities, the Low Countries, England, Scotland, all took from her, some giving in their turn. The invaders came and came: her civic life, her industries, her great Eastern traffic, her science, her literature, and her other arts all perished before their cruelties of desire; but her heart, in breaking, disengaged both her sweetness and her peril.

France, though always intimate in Italian matters (the effects of Troubadour verse, the very name of Francis, *jongleur* among saints, can witness the intercourse), was at first a little uncertain of her lovely and unquiet conquest, yet drank deepest of that charm, expressed it in an enchanting hybrid art and in daring personality, which in her turn she offered again, as, for instance, to distract yet more the dark conflicting soul of Scotland. The English,

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enchanted by Italian adulteries of beauty and passion, built a great romantic drama out of her stories, and further declared their excitement by innumerable lyrics, and by an appetite for actual adventure, personal and national, unparalleled at any other period of their history. The German territory, always hostile, mindful of ancient grudges, yet felt Italy stimulate what art and scholarship she possessed, although her inimical criticism was to end in a "Reformation." Spain, exotic and austere, took the Spirit of the Renaissance late indeed, but in surprising modes, as in her painters and her literature, in the modern mingled mirth of Don Quixote, though her antagonistic criticism, again, was to close in the resurgent Inquisition.

ii

The French Renaissance has a bouquet for the historical imagination altogether different from the Dionysiac revel of Italy. During the twelfth and thirteenth centuries France had brought the mediæval genius to perfection in "matters" of romance, in cathedral, city, guild, and a peculiar kind of personality: but for the clash with Italy the succeeding centuries would probably have marked a period of pause and recuperation. Italy had lain comparatively passive and unaware during the Middle Ages—almost unaware, I mean, of the peculiar "Gothic" passion of their ideals, for even the consciousness of Dante contains elements of challenge—and so was rested and ready for an intellectual and artistic effort that meant, after all, only the

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reawakening of her ancient dreams. But France, having just perfected one singular type of culture, could only superimpose the new pattern on the old, oh! with a grace, a gaiety, a charm of infinite complexity (for there is nothing in architecture so much a pavilion of felicity as a real French Renaissance chateau), but more deliberately, less passionately, with a little of the languor of one that has already known excess. The memoirs of the time, of even Brantôme, of l'Estoile, of Marguerite of Valois, to take the more robust rather than the sensitive and studious souls, are extremely conscious of the curiosities of their time.

The Renaissance of Italy, I have said, affects one as, above all, a masculine business, so that even the most famous and admired of its women instinctively sought to carry themselves like accomplished boys or like expert statesmen. But the underlying mediævalism in Renaissance France maintains the feminine note so clearly that even its eccentricities become more malicious because more fragile, more conscious. The fascination of *Les Dames Galantes* spaces these courts of love, casts these gracious chateaux into the clear air. The records of the toilets of the mignons of the Valois, deadly as their bright blades might be, show how the men could more than ape the ways of women. They were the seed-vessels of the artistic revival, Marguerite of Angoulême, of Valois, Catharine, Mary, Diana. Women were the real protagonists on both Huguenot and Catholic sides. They ruled the House of Valois till Nature avenged herself by concluding it with the morbid king who was himself half-feminine,

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the French Elagabalus, not in any robes of the sun-priest, but pale in black velvet.

France, then, was already tired, perverse, dainty, the France that had long since made Aucassin and Nicolette. She was affected by the Italian Renaissance in its most complicated modes, the Florentine and the Milanese, and, later, superadded to the new sensations by a whimsical access of fashions from still mediæval Spain. It must also be remembered that the Renaissance of France, because of the pride of feudalism held hard and long in the land, persisting indeed till the other long-latent fury for liberty and tyrannicide flamed out in the Revolution, was far more essentially aristocratic than in Italy. It was confined: those outside the barriers of birth had not nearly so much of that participation in the spectacle, at least, which made the Italian Revival common to all. In France it was more difficult for the poor scholar to grope his way to the New Humanism. And the new gaiety and rather feverish charm communicated to life expressed itself more in places jealously built apart than in a fresh efflorescence of civic beauty, though it could not but break out here and there in the churches and town places.

So that the French Renaissance is most apparent as a new kind of Court, a group of curious extravagant people, heightening the satisfaction and the complications of their own personal desires, till they are consumed within by the strange madness of some of the Italian despots without the odd innocence that invests many of these, some of whom are like ungovernable children, retaining, as they

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retained till "the deluge," a quite sincere belief in their absolute difference from low-born flesh and blood, and their inherent right to magnificent luxury. So the French Renaissance arts of a special kind of architecture, painting, writing, enamelling, and so on, are aristocratic, esoteric—created for their needs. Even the runaway Rabelais, pouring mirth and mockery over the land, uses a style of extreme sophistication.

One must speak of this Court as a whole, though its phases are many. Charles VIII., in his fantastical and unreasonably successful expedition, brought Italian good and evil to France. Building and art became more Italianate under Louis XII., though the Breton manners of his wife subdued the influence at Court. But with the Valois, that curious deranged dynasty, the French Renaissance laughed into power. Francis I. was Gallic enough, a knight of the Abbey of Thelema, the faun-like heedless handsome prince at first, formed by idolatrous women and ruled by the daughters of pleasure, till destiny betrayed him into prison and pain, and revealed him as a great terrified baby ready to promise anything to get home to both again, and, that desire accomplished, willing to grasp any pleasure bringing oblivion of his humiliation and broken oath. Hence chosen retinues of ladies, all merriment and coloured raiment, hence great pleasure-houses in the fresh woods and rivers, and beautiful things made by great minds out of Italy—Leonardo and Cellini and the rest; and story-books like the *Heptameron*, provided by the most devoted of sisters. But with Henry II. and his sons the

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mingling of Spanish and Italian influence seems to develop an exotic charm, playing over a blood-thirst, a mania, which certainly influences courtiers. Henri II., "le beau Tenebreux," impossible Spanish romance dwelling shadowy in his soul, is mated to the Medicean Catharine, but wears to the last the black and white favours of that cool fine connoisseur, Diane de Poitiers. Then Catharine rules, with her priests, poisoners, astrologers, and her "flying squadron," through the moribund Francois II., the distracted piteous Charles V., friend of Ronsard and murderer of flying Huguenots, and, finally, with less certitude, through the perverse but imaginative Henry III., insolently moving among his mignons, all white hands and brodered swords, deadly duellists making toilets like women of pleasure—moving between the terrorism of the Guises on the one hand and the dubious friendship of the Navarrese on the other. Then the race is wiped out in blood, and Henri Quatre buys Paris with a mass—quite as self-indulgent as his predecessors, but very French, tolerant, vivacious, sceptical, indifferent. And after him follow the centuries of rigid formalism in art and doctrine, covering a wild and wilder dishevelment of manners, the beauty of the Renaissance lingering on like a strange dying fragrance in the painting of Watteau and the gardens of Le Nôtre.

This Court of the "Kings of the Lillie," as the old chronicler calls them, presents an amazing paradox. Look at them one way, and you see a people all grace, love of art, and perfection of demeanour, all surrendered to festival, music, and beauty, living

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with wit and magnificence and curious codes of gallantry in those joyous chateaux, or crowding with colour the decorated Louvre. But there are chroniclers like Brantôme, with cynical comment and cool record, noting lives strangely without privacy, and harassed by coarse and cruel pasquinade. For the Catholics politics became disguised as honour and glory. The Huguenots were not like other Protestants ; they were a fierce courtly folk, busy with plot and counter-plot, battle and dangerous truce, provocation and retaliation. The two parties mingle each other's habits ; the ladies of Marguerite of Valois sing the psalms of Clement Marot at Court ; Henry of Navarre has his mignons and mistresses. Indeed both Catholics and Protestants must have their retinue of courtesans and assassins. There are processions, the damarets in curled hair and little velvet muffs, masquerades, stately courtesies, above all dances—basses danses, bransles, pavaues, minuets, the dance called chaçonne, gavottes, gaillards. Some of them invite with charming names, "Jouissance vous donnerai," "Confortez-moi," "Baissons-nous, belle." Ladies love to dress like cavaliers, men wear the robes of women. The figures are noble enough ; Gaston de Foix, Bayard, Bourbon, Coligny, Condé, Montmorency, the great Duc de Guise, the "King of Paris," even the Duc de Joyeuse, Bussy d'Amboise, are not little men. And the women have great qualities. Catharine, child of poisoned parents, with her smooth plump air, her white hands preparing her powers and policies with long patience, Mary of Scots, white and strange, Diane de Poitiers, calm and wise, the three

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Marguerites, Francis' sister, kind, blithe, always giving, the daughter of the Duke of Savoy, the lettered friend of the Pléiade, and La Reine Margot, dark-eyed, eloquent, seducing always with her velvet cap and her lovely neck, extraordinarily happy in her *parures*, lover of the Duc de Guise, wedded in ermine and blazing blue, with princesses to support her, to that Henry of Navarre whom she easily excelled in generosity. But all are alike, subtle, intelligent, patrons of art, especially of building and sculpture. Catharine's building activities were not interrupted even when the political crisis was most acute. Marguerite's memoirs are all of dances, and vespers, and music on the river, with odd hints of heartbreaking love and hidden anguish of pride.

But all the delicate minute luxury and secretly surviving mediæval superstition of half-Italianised France, the dark ecstasy seeking a new splendour, was worked in Henry III.'s Order of the Holy Ghost : " High Mass is celebrated daily at nine of the clock in the morning, at the High Altar, wholly new made and enriched with foure Colombes of blacke marble, and sixe goodly Angels of Brass : the Table hanging thereon, containeth the Adoration of the Three Kings. This High Altar is adorned on the day of Pentecoste, and solemne Festivals of the Order, with a cloth of State, Coapes, Chasubles, and Tuniques of Cloth of Silver, the ground greene powdered with flames of Gold in embroidery, hardly any place wanting or void, with divers Figures expressing the misteries of our Redemption, and the Armes of the King that was the Founder, in most excellent

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imbroiderie not to be equalled. The said ornaments, Coapes, Chasubles, and Tuniques are lined with Orange Colour Taffeta. And the Chappell beautified with vessels of Gold and Silver of most inestimable value, and truely worth the greatness of a King of France, especially Henry, third of the Name, Great in all his actions and the most bountiful Prince of his time." So the enthusiastic chronicler.

But the Maries go to the Noyades. Astrologers and poisoners haunt the magnificent ways of the sceptical, superstitious people. The Duel of the Mignons carries a deal of wanton grace into dusty death. The great Massacre, never quite explained, shakes the country like a convulsion. The *Hep-tameron*, made by a sister desperately endeavouring to force her sick brother to smile, is a strange but convincing medley, though it comes early in the French Renaissance day, pilgrimage, lust, wrath, vanity, pride of chastity, grace and gracious speech, lovers that die of love, strange codes of passion and responsibility, all show that France could not take Italy with vitality and frankness. She sickened with it, as if it were a malady that gave the sufferer a hectic beauty. And the exhaustion chilled her into the "Age of Reason," from which revolution, romance, Parnassianism, and wilfully called *décadence*, and more terrible sequels were to come. But she still has the courage of the experimenter, and the subsumed memory of her passionate mediævalism. Heroism implacable and splendid, prevailing even now !

I linger on the French Renaissance because the conflict is so manifest, and because the results are

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so fascinating in their complexity. Italians came—Leonardo, del Sarto, Cellini, Serlio, Bignola, Rosso, Primaticcio, Cortona. The French spirit caught the sense of novelty, of adventure, but could only remain steadily French.

So, since the expression of the period was in the development of a peculiar group of people, and these the people with leisure for sensations and intrigue, the arts of Renaissance France are naturally those that can answer to personal needs—a personal architecture, with decorative sculpture, the “little arts” of the enamellers and faïence-makers, and, to some degree, literature; but above all, architecture, of a peculiarly expressive kind, not as in Italy, an architecture of civic pride, or fortified retreat or scenic background, but building for individual and intimate pleasure, composite as the temperament demanding it. Its delight lies in its collisions and conflicts and subtle evasions and breathless captures. The seething tenderness, the piercing note, the love of floriated detail is still of the Gothic tradition; the frank desire to arrange for love and pleasure and mirth and for the soft-shod feet of intrigue, the dream of Italy which is not really Italy, are of the New Spirit. Of course there is still some sacred building—St Etienne, extravagant and rapturous, dear jewel of churches, where the two ecstasies meet like Mary and Elizabeth; the charming interplay of St Eustache; the cloisters of St Martin of Tours (1508); “the beautiful galleries,” as even the dry town record calls them; and the Church of Brou, last outcry of flamboyant Gothic, for example. But

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the tender confusion, the lithe wrestle, the surprise and audacity as of the *rencontre* of strangers who may be lovers, is secular and aristocratic. The change is made. The builder becomes an artisan, the designer an artist, for those courtly clients. And to all of us the French Renaissance lives chiefly in those chateaux, built apart in their country setting, whose very names make a music like the names of the ladies in Villon's ballade. Gaiety of mediævalism, gaiety of Renaissance, they laughed in unison from these great seats like little towns, their high roofs challenging the gazer, their wonderful sky-lines of dormer and chimney and turret, their beautiful half-mocking spiral galleries, their provocative embroideries of many devices, porcupine, ermine, crowned salamander, pierced swan, double pair of wings, glorified initials. They triumphed, all captivating and all different, from Langeais (1460), still a fortress-chateau, its battlement just blossoming into a cornice of mirth; Amboise, Ecouen, Blois, that house of many periods, with its outer spiral stair, a lyric of light and shadow; Fontainebleau, irregular and sumptuous; Chambord (1536) by Pierre Nepveu, an Oriental convent of love, all arabesque and galleries and strange towers, closed by its bridged moats; the vanished Madrid; enchanted Azay-le-Rideau, rising from the Indre (1515); and Chenonceaux, that house seen like dim violet and ivory over the waters, and many others. Notably there was Anet, a pleasure-house like a city, built for that Diana in whose name so much of the French Renaissance flowered, a place complete from its gardens to its hospitals, full of pride, daring,

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beauty, decorated with the crescent and royal devices, adorned with glass by Cousin, completed by the great Goujon group of compliment. Within the city walls, in Paris, Rouen, Dijon, Angers, Bourges, Caen, Tours and elsewhere, the same blithe and radiant spirit is at work. The composite Louvre and the Tuileries of Philibert de l'Orme wove its magic. It is not now the time and the place to deal justly with such names as those of Rosso and Primaticcio, the Italians, and their quick French followers like Bullant, Pierre Lescot, Pierre Nepven, Philibert de l'Orme—all the builders concerning whom the poet, marking the new distinction, wrote:

“Dieu gard, gentils ouvriers et vous doctes esprits
Qui avez le bel art d'architecture appris,
Les uns pour desseigner en plan et en modèle,
Autres pour employer l'esquille et la cordelle.”

Sculpture flows pleurably and harmoniously into the infinite opportunity of the new architecture, and Jean Goujon is the prince of carvers. There is none like him to cover the chateaux with a low relief of shy seducing figures, with a subdued music inviting to secret joy, to set groups of triumphing enchanting line in their noble intervals. Jean Goujon's famous fountain conveyed the divine melancholy of pleasure in the tone of the great ode of Keats, while the *Diane Chasseresse*, dispossessed from her pride of place as now she is, still remains a wonderful evocation of the spirit of sophisticated yet reticent grace. This note of sophistry and frailty is carried yet farther in the mannered but charming work of Germain Pilon, much in request for Renaissance

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tombs, with their courtly, arrogant, *prieurs* above, and the stripped and stricken *gisants* below. A haughtier sculptor was Jean Cousin, who made the tomb of Chabot, and who was more the *uomo universale*, since he was also painter, draughtsman, geometer, etcher, art critic, and glass designer. Painting in France became, like architecture and sculpture, a willing servant to the lives and deaths of this animated aristocracy, developing easily from the delicate pictures in illuminated Boccaccios and Vergils, the tentative work of Fouquet, to the minute portraiture of the Clouets. The engravers in wood and metal, the enamellers of Limoges, the makers of faïence, and many other kinds of rare artists, filled the great houses of France with priceless pieces of beauty.

But the contrasts and the broad currents of Italian Renaissance freedom are really apparent in the literature of the day. The aristocracy had their own peculiar part of it, an exquisite conscious morbid court-poetry formed by the Pléiade, of whom the greatest star was Ronsard. With all his theories and deliberate Renaissance preoccupation with words and metres, the throbbing charm of Renaissance life beat in his pulses, and he (and some of his followers) sang sometimes with a golden sweetness and lyric perfection as never French poets knew between Villon and Verlaine, of the regrets and sweet accidents of those fragile ladies with dark eyes and sunlit hair, Marie, Cassandre, Hélène,

“ Mignonne, allons voir si la rose.”

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He did indeed "take possession of the lily in one's hand, and projecting it into a visionary distance, shed upon the body of the flower the soul of its beauty"—the overwrought and wanton beauty of French mediæval love-romance, returning from the Hades of Persephone.

Clement Marot, heretic and libertine, neither Huguenot nor Catholic, is really also of the courtly group. Commynes, Amyot, Brantôme, L'Estoile, Le Loyal Serviteur, Calvin, in their extremely different ways manipulate French prose. Marguerite of Navarre, mundane and mystic, counts considerably both in her *contes* and her devotional exercises. But the great French exponents of the Renaissance temper are Michel de Montaigne and Rabelais. And the first, that smiling tolerant noble, whose childhood was made of peasant-lore, Latin, and music, is perhaps most typical of all. With all his passion embodied in his friendship for Etienne de la Boétie, his delight in varied converse, his equal interest in the fortunes of Saint Michael and the Dragon, his ardent belief in the human mind as the organ of knowledge, his delicacy of sensation, so fine that his perception becomes a rare aroma, a kind of spirituality of sense, as in the case of Charles Lamb, his great interest in education ("Il n'est rien de si gentil que les petits enfants de France. Ce sont les colléges qui les rendent ineptes et abrutis"), his calm comprehending gaze beneath which nothing that exists is shameful or contemptible, his infinite curiosity even unto the humiliations of the body, his ethic of sheer "honour," his sharp sweet irony, his meditative soliloquising style, Montaigne is a

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Latin of the Renaissance, as well as a Frenchman of the modern era. Rabelais' wild mirth and satyric gaiety are of another colour. Like Montaigne, he laughed at monkery, and loved the New Learning and the art of his day partly because it was forbidden fruit. But more than anything in France he expressed the Dionysiac element of the Renaissance, this Pan out of Touraine, born in 1495, the year of Luther and Raphael, loving Christianity as little as the Cordeliers. But he has been trapped in a monastery, this Pan, all through the Middle Ages, and the Renaissance freedom is superimposed on mediæval subtleties, even as in the life of any aristocrat. So this bizarre cynicism, this unhallowed mirth, is enclosed in a style as sophisticate, as convoluted, as full of surprises and whims as any spiral gallery or nymph in whorling raiment; and the Abbey of Thelema might be built like Chambord. However one may estimate the matter of Rabelais, as a volume of occult and earnest wisdom, or a sort of phallic dance mocking at all unfertile things, the wayward conscious style, rich with spoils of mediæval as well as Renaissance lore, is an achievement in itself—in itself, for, unlike the style of Montaigne, it is not inseparable from the matter. The French humanists, of course, like Joseph Scaliger, Salmasius, Casaubon, were soon hard at work, keen, critical, lucid; but humanism is taken for granted in all Renaissance countries, and has own history.

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ii

It may seem strange to pass to a little and barren kingdom, still slightly comprehended by others, yet it is natural enough, for Flodden field was only one of the red love-tokens that Scotland wore for France. The French Renaissance crossed the sea most definitely with Mary; and if the bitterness of political strife rent and spoiled the gift, it was French building, French personality that affected Scotland, as the French University and the French royalty had already dyed her mood; and it was a French reäction that ruined the burthen of beauty, for Scottish Protestantism came from the lucid and terribly definite Calvin, not from the compromising Luther. In this country, where Celt, Norman, Latin, and Scandinavian have never really mingled, there were and are deadly contrasts. As great spaces of barren moor and sighing forest and grey mysterious waters give a heightened value to certain natural things, like birchwoods rare as illusions of jasper and silver, spring-branches with the buds set like patterns, cherryblossom singing like an epithalamium, green lakes of water-lilies set in cups of barren rock, exotic, Egyptian, wild pure sunsets, and the miraculous western seas—so the stretches of brooding, seldom-speaking, ironic and tragic people are broken constantly by the leaping-up of personalities compact of pride, passion, and imaginative charm, red flowers in a barren and sea-tempered land.

So for embroideries to heighten her ascetic yet impassioned beauty, Scotland long yearned to

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France. There were always Scots Guards for the French kings, French queens for the Scottish Court, and Scots princesses for the French—not always happy, like the ill-mated Marguerite, the poet, who died saying: “*Fi de la vie, que l’on ne m’en parle plus!*” The Scottish villages are still like French towns, a close huddle of roofs round Abbey or Town Hall. Castles had been built high where waters met, with gardens of red flowers enclosed, and the lily-lea below. With the Renaissance came French musicians, masons, poets. For a time France and Scotland commingled till the bitter pride of the nation ranged the new religion and the nobles against the old religion and the Throne. The black and bitter Calvinist prevailed because he became identified with freedom. The land lost her birthright, separating away the old Celtic culture and denying or perverting the Latin, condemning her thwarted soul to centuries of suppression and terrible reactions. But, before the theocracy and the unfortunate union with England, the Renaissance had some play. The land was too barren to sustain much but love and hate. But her sense of the European revival spoke in two forms—architecture and personality. From Earl Patrick’s Palace in Kirkwall to southern places like Thirlstane there rose a proud wave of castles, compelled and inclined to maintain their keep-character at their basis, but flowering radiantly like a great iris-flower into ornamented turrets at the top, and graven here and there with a foreign grace of detail strangely intensified in value, in pathos almost, by its presence in a landscape so haughty, in an air so bitter-sweet.

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As for personality, the contrasts of which the country was capable were manifest in Mary, queen of idolaters, and Knox, lord of iconoclasts. Farther the wandering Scot, seeking for adventure or learning, is known through Europe. The half-mythical Admirable Crichton is the Northern dream of *l'uomo universale*. Even the typical Renaissance pedant is found in George Buchanan. The passion for learning—and for humanism—still burns indomitably, even fanatically.

The Renaissance touched Scotland through France, and so was aristocratic and proud, almost instantly arousing hostility in a populace singularly independent and impatient of reticent control. A warring people for whom Freedom soared high overall :

“ For Freedom is a goodly thing
It makes a man to have liking.”

Yet more violent in fidelity than any slave !

So the building—what there is left of it—is strictly royal, places like Falkland, and Stirling and Holyrood and Linlithgow palaces, adorned, in their time, for French brides with details of the new delight, though the old fortress-character had of necessity to be retained, so that kings had their native Master of Masons as well as their French Master-mason, while the barons, fierce rebels with or without religious pretext, kept the peel-towers as the centre of their dwellings, enriching them with stairways, corbelling, roof-mouldings, heraldic devices. Some wilful excesses of decoration survive, like Roslin Chapel, insane with roses and sunflowers.

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The folk-song of Scotland is also curiously touched with the Italian dream. Says the demon-lover in the ballad :

“ I will show you how the lilies grow
On the banks of Italy.”

The Scots had seen those forbidden lilies. The exultant chronicler of the dead beauty of the fierce Baglioni would have sympathised with the singer of the bonnie Earl o’ Moray, who “ might hae been a king,” who “ went sounding through the town ” :

“ O the bonnie Earl o’ Moray—
He was the Queen’s Love ! ”

And the Renaissance pleasure in glowing personality lives in the late ballad of Marie Hamilton, with its peculiar Scots quality of violent heart-break :

“ Marie Hamilton’s to the kirk gane
Wi’ ribands in her hair :
The King thocht mair o’ Marie Hamilton
Than ony that were there.”

For personality, in this land of clear pale-gold atmosphere, green sunsets, great rain-washed skies, where the blackthorn suddenly breaks into dazzling white like a miracle, has always had its complete value. Those harled houses on the L plan, doorway safe in the angle, all aflower at the top, flaunting, many of them, their French or Italian gardens, have their lingering legends, strange as the wandering songs of love and death. The dreaming half-heavenly Celtic strain marries happily with the ironic and impassioned Latin spirit, whether French or Italian. A marriage which gave to history one

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of the most famous of Renaissance ladies, a queen renowned through Europe for her enchantment, even in those days, as if she were a Guenevere or Morgan la Faye—Marie Stuart, lover of love and verse and personal liberty, wonderfully red and white, flower-like and flame-like, whose name still creates an impression as of clashing steel, whom it seemed necessary either to adore or to kill, the sadist anger of her enemies being only an inversion of the idolatry of her lovers ! She came with her French songs and music and dances, her Italian secretary and her Renaissance tolerance, but to a land already half-Catholic, half-Calvinist, preying violently upon itself, like the Celtic snake-symbol. The Calvinist won for a while this barren, beautiful land of legend, ballad, and song, eager for the exotic, hungry for extremes. But the religious difference, fiercer and more sincere than in any other country, and therefore more devastating, yet had a Renaissance origin on either side ; and the spirit of the great period still lingers in the land where the Latin Chair of a University is the Chair of Humanity, and where proud poverty is yet in love with antique learning.

iii

Renaissance England was part of the Continent as never before or since, for the Norman Conquest was a physical invasion, and the Norman lords in a comparatively short period, from the historian's point of view, became Anglified, and crossed the Straits only for aggressive wars or for Crusades,

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though far-away strains did pass into national feeling through those Crusaders and urbane diplomatist-poets like Chaucer, who wove Petrarch and Boccaccio, as well as French verse-makers, into his web of colour and sound. But Henry VIII. might have been, in his prime, the Holy Roman Emperor, and he did gain the Golden Rose of Papal favour. Philip of Spain was his daughter's husband. Elizabeth's foreign policy, changeable as it was, involved coquetry with the great powers of Europe. English adventurers sailed the widening world, great Continental scholars lectured in English universities, the national consciousness itself, weary of barren civil strife, hungry for new sensations and emotional influences, caught joyously at the Renaissance ideals and expressed them in many ways, chiefly in a literature much too generous and too varied for any detailed appreciation here.

As a Renaissance dynasty the Tudors fitted passably into the conditions of the times. The earlier Stuarts might have played the part of Italian "tyrant" more nobly. But the Tudors had the fierce fibre of the usurper and the usurper's necessity of conciliating his people with some courtly splendours and patronage of genius. This necessity conflicted strongly with the natural Tudor coarseness and avariciousness. Probably Henry VIII. was the most Renaissance figure of that race. He had a natural taste for music, the challenge thrown by the Field of the Cloth of Gold had a touch of "magnificence," and in the earlier part of his career he had some taste for letters, while the mania of the later period has its Italian quality. But the

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sovereign most identified with the English Renaissance was Elizabeth, which is to say that the dynastical quality affected matters less in England than elsewhere. Of the uncertainties, the vanities, the greed, the cold and illimitable jealousy that anxiously required of every man his homage, grudged every woman her happiness, enough has been written. Whether she had statesman-like qualities or not is still in dispute; she had able and unscrupulous counsellors, and she had her "Machiavellian" methods. But as a nominal defender of a little kingdom against a great power she became, like Caterina of Forlì, of that "virago" type admired by the times. Also, by making a virtue of her necessary virginity, she unconsciously encouraged the virgin-knight dear to Italian fancy to ride free through English Renaissance poetry. And she was clever enough to make herself the symbol needed by the national aspiration. For us, while Mary Stuart lives as a legend, Elizabeth Tudor has become a physiological problem.

The English Renaissance was still in tide when James I. succeeded. Absurd as he was, through the terrors of his infancy, pedantic as became a pupil of George Buchanan, he loved music, masques, and beautiful young men; and was often kind to letters. The unfortunate Charles I. was, of course, an art lover. And the Puritans could not destroy the English Renaissance, which flowed too deep to be affected by political change. Cavalier and Puritan poets were alike its witnesses, and Cromwell's Latin secretary resolves all the Renaissance antinomies in his supreme imaginative pride. The religious

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quarrel made at first comparatively slight stir in England, where the Reformation was at first mainly a consequence of royal caprice, and the Church remained Catholic in temper and even in doctrine until political difference split the land into Puritan and Cavalier. England parted regretfully from the old religion, and slid easily into the new compromises of the "Anglican" Church, disliking equally the intolerances of Mary and of Elizabeth. Cromwell was only a violent interruption. This does not mean that sincere religious verse was not written on both sides, or before there were sides. It was written in all countries during the Renaissance, which everywhere had its hallowed moods. Somebody possessed a vine-wreathed cross "supported by silver-gilt satyrs." It was an admirable symbol.

Altogether the story of the Renaissance in England is a most difficult subject. Chronologically it is difficult, politically it is baffling, and in its infinite diversities can be described only in volumes. England is a nation of individualists in the matter of artistic expression. In other countries, for example, a poet or other artist usually expresses racial characteristics raised to the highest degree, rarefied and intensified. An English artist of any kind generally manifests entirely personal genius. Chaucer is probably the most English of poets. Shakespeare is of all countries, as of all time, though the English language, since Greek was no longer a literary tongue, was his only possible medium.

In many ways England accepted the Renaissance contagion in a franker, brighter, more candid fashion than any of the other countries. Though

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she was associated more closely than usual with the politics of Europe, her narrow seas yet separated her away from the strange commotion she felt afar, and which a kind of natural wonder and cheerfulness made her take, as she takes most foreign commotions, with a bright and happy interest in matters a little remote. That something innocent and ingenuous at best, that something stupid at worst, which turns English history into a problem at once admirable and maddening, interweaves with the foreign influences in a curious warp and woof.

Some of the most complicated people of the Renaissance type appear in England. But the spirit of the time expresses itself primarily in a more spontaneous form than in other countries, with a great zest for adventure and with a riotous outbreak of lyrical singing. The young men censured quite early in the day, by the severe Roger Ascham, are "Italianate" with an amusing swagger, like children imitating their elders.

They take their period as a wild adventure, and very naturally say so in lyric, in romance, and more haltingly, though more magnificently, in drama. The fortunately-born appreciated it as a nobler fashion in literature, a greater grace of manner, and as a definitely mundane and urbane kind of architecture, less reckless, less intriguing but more kindly than that of the chateaux of France. Italian masons had come early to enrich some centres, but the half-timbered Elizabethan house, with its important mullions and gables and freakish chimneys, its panelling and immense fireplaces, its gallant stairways, its periphery of formal gardens

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and orchards, sundials, fountains, fish-ponds, bowling-greens and gatehouses, had an amity and intimacy unknown to foreign architecture. The new colleges also rose in this softened sweetness, kin to the mild moist air of the country. Some of the great houses were like little villages, as the chateaux were like ordered towns—places like Haddon Hall (fifteenth century), Penshurst, Hatfield, Knole Park, Audley End, Hampton Court, and the varied vanished palace of Nonsuch (1535). With innovators like Inigo Jones came the hardened “Palladian” ideal, though he touched it with an airy grace.

Italy herself made the direct assault on the imagination of England, which yet surrendered to the Mediterranean influence in a triplicate form, for France, if dangerous, remained a “sweet enemy,” and Spain, whether amicable or hostile, communicated its darker, more persistently mediæval strain of Latinity.

So far as direct adventure went, there were national episodes in the daring piracies of the high seas, in the great duel with Spanish power. The Elizabethan captains might be buccaneers; the Spanish exploitation of the New World was a most leadly and deliberate lust for gold. Some absolute love of the “bright eyes of danger” redeemed the Elizabethan explorer. “America” meant more to the Elizabethan Englishman than to other invaders. Later on, a great Renaissance poet was to use the word whimsically in an emotional sense, probably never attached to it in verse at any other time.

As to individual adventure, Elizabethan gentlemen, much influenced by Hoby’s translation of

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Castiglione's book, were people like Pembroke, Raleigh, Essex, Southampton, Sidney. Sir Philip Sidney (1554-1586), dead at thirty-two, was the Perfect Courtier without the Perfect Prince, charming, sincere, gracious, beautiful—poet, soldier and cavalier, lover and friend. His noble life and lovely death are in themselves a poem. But in *Astrophel and Stella* he carried the English sonnet heavenward on soaring pinions of verse. The triumphal cadences both here and in other lyrics are the pulses of a justifiable personal pride. His *Arcadia*, dreamily wandering as it is, has its place in English romance; and his *Defence of Poesie*, wilful in its argument to us now, in the beginnings of written criticism.

The most evident expression of the newly impassioned temper was a kind of lyric rapture, unparalleled at any other period of English literary history. This takes a dual form. From the days of Wyatt and Surrey the Italianate influences lengthen, enrich and elaborate the metres, for long become thin and weary, except in rare instances, for the more reflective poets, so that the sonnet comes into its own, ranging through musicians like Sidney, Shakespeare and Drayton; and beauty moves regally modulated through the *Prothalamia* of Spenser, and his own peculiarly Italianate stanzas, till the more intricate music seems to culminate, so differently, in the reconciling harmonies of *Lycidas*, and the bitter clashing and piercing music of Donne. But the more definite genius of Elizabethan song is simpler. Its spontaneity and variety of lyric speech are unequalled. Sown liberally

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through song-book, romance, and drama like a largess of seed-pearl, these snatches yet astonish the student of an age that has defied rhythm and rime. It is as if Apollo had ordained a startling special creation of singing birds. With sudden openings and sweet surprises of cadences rise up these birth-songs, love-songs, flower-songs, wedding-songs, and dirges. For every singer enjoyed the moment when he said :

“Leave me O Love which reachest but to dust !”

after he had thoroughly exhausted more vital themes ; and even from death wrung pleasure, music, and romance.

“Is’t not fine to dance and sing
While the bells of death do ring ?”

And it is in these fresh and fragrant roundelays, all violets, daffodils, and roses, all sighing sweetly for fair perishing things, that a note not frequently overheard during the Renaissance period is most audible, the note of mere exquisite tenderness.

With all this verbal chiming is mingled an enchanting music of strings, for these lyrics were pure melody ; and this was a case where music might easily with “sweet poetry agree.” So the masters of every kind of lute and viol, like Dowland and Campion, wrote their tablature. The words of true Elizabethan song suggest an air as they are read, even in silent libraries. They are not like the complicated lyric of later times, where the verbal music is so harmonised and perfected that it seems wrong to superimpose another pattern of sound. They are real melodies, crying for sister-music. This

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gift of spontaneous song lasted long in the land. Even the Restoration rakes recovered either a divine innocence or a divine insolence in their lyric moments. Even the reason of the eighteenth century could sing a song now and then. But the wonderful verbal harmonies of the great Romantics (though some of Shelley is melody pure and simple) put an odd estrangement between poets and musicians, who now, with one or two exceptions, must search for their words in folk-lore or the older literature.

Of all Elizabethan singers one might specially linger on the name of Dr Thomas Campion, because he differs, not so much in kind but in intensity, as the pulsing of the Pleiad seizes the eye in a star-spilt heaven. Physician, poet, music-maker, he does differ delicately in kind, though he be as "sudden" in his openings as any. The Elizabethan song, on the whole, is a matter of pure sound, colour-effects being reserved for other manifestations. But Campion has a curious mastery of sounding faint music and faint colours, of striking, if one may say it, colour-effusing chords. His lyrics are sometimes evocations where white figures are seen through dim clouds of rose and fainter gold. After all, he was a master of masque-music, where "loving lightes" might appear.

He "chiefly aymed to couple his words and notes lovingly together." To read Campion is to see a panelled room hung here and there with faint reds and emeralds, the pale golden glitteringly obdurate lady of Elizabethan phantasy seated in her high chair, robed in changeable taffetas, braided and

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rdled with chains of pearl, at her feet a fanciful
uphuistic lover, most "Italianate," singing to his
te :

" Followe thy faire sunne, unhappy shadowe."

But sometimes Campion seems lost in a unique
orld of unearthly sorrow, all images of burning
pers, strewn flowers, ebbing music, flickering
adows, flying lights, extremities of suppliance and
vooning cadences, where, to the melancholy sound
Lydian flutes, with strange sound of lamentation
se the ghostly lovers of antiquity,

When thou must home to shades of underground."

He has ethereal ironies, too, and a kind of wasting
tensity sometimes :

" Pale looks hath many friends
By sacred sweetness bred."

These Elizabethans desired to behold their
oloured lives lifted to immortal states in the drama,
o a great and unequal drama they had. Unequal,
r the dramatic form was still imperfectly evolved
om the larvæ-forms of miracle play, interlude, and
ronicle ; and the new dramatists were too much
grossed in their stories, their characters, and
eir poetry to consider stagecraft very seriously,
pecially since it was the characterisation and the
etry of it, sometimes the rude mirth of it, that
e audience really wanted. Even Shakespeare is
ten too much concerned with his people, and what
is people say, to be a perfect playwright, though,
hen he is played without indecent "cutting".

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with the leisureliness his own time permitted—he is a better playwright than it is the fashion to suppose. Even if the unsympathetic characters frequently utter amazing verse, it is to be remembered that in the days of Elizabethan English, when people evidently spoke as well as wrote poetry without knowing it, even villains or fools might say remarkable things without violating dramatic fitness.

Still the drama loosely termed Elizabethan, though *magnifique*, is hardly *la guerre* from the modern stage-manager's point of view. It is incoherent poetry. It is often unshapely and grotesque, hardly ever without swift pages of sword-like sweetness, cries of the naked soul like nothing else save those that sometimes happen in the ballads of Scotland. Apart from Shakespeare's, most of the plays are memorable chiefly for vivid scenes, tragically fascinating figures, lightning speeches, as if gods or devils had spoken in the darkness. The themes are predominantly Italian. The dramatists loved the unusual themes, the sweet foreign names, the stories with the symbolic note set in magical places called Milan, Florence, Naples, Venice, Sicily, Verona, Padua, Rome. They like to see their figures, enchanting or ominous, or both, in some perspective, set in clear golden air, doing forbidden things. The very freshness of heart which was typically English confesses itself in this strong sense of the forbidden. Other Renaissance countries did not feel very guilty concerning the forbidden. But England preferred to set its drama of curious love and hate in Italy, partly because it seemed dangerous to permit a home setting, partly, of course,

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because the decorative imagination gained from the Italian scene. The Triumph of Love, the Triumph of Glory, the Triumph of Death, all passed in a great Italian palace garden, the Garden of Armida, beautifully enchanted, regretfully destroyed. Even Spenser, by temperament so Italianate, sighs over that sad overthrow—as well he might, the supreme poet of purely sensuous impressions, craving really to convey the “magnanimity” of the Perfect Courtier in his long poem, spoiled by a defect of spirit which made him Puritan and parasite.

Sometimes, of course, the setting was English, for comedy, or for domestic tragedy where the moral was very plain. Not when the splendid destroyer came to splendid disaster !

“ My soul like to a ship in a black storm
Is driven, I know not whither.”

Christopher Marlowe is early a typically Renaissance dramatist. He expresses continually that desire for the impossible which made many Renaissance folk rush gaily to perdition. Any Elizabethan dramatist will voice it for you, even the kindly Peele :

“ To joy her love I'll build a kingly bower
Seated in hearing of a hundred streams.”

Even the more heavily moving Ben Jonson can translate it in Sir Epicure Mammon. It is in Shakespeare's tragic protagonists with their lunacies of love, hate, power ; even more perhaps in the disappointed ironical tenderness of a Prospero. But Marlowe most frequently and frankly expresses

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the intolerable stress of immoderate longing. He was sufficiently like a figure in one of his own plays, famous as a sceptic, a violent antagonist, early done to death in a tavern quarrel. He is his own Faustus, his own Edward, his own Tamburlaine :

“ Still climbing after knowledge infinite.”

A perfect Renaissance line ! The famous passage that begins :

“ If all the pens that ever poets held ”

aches with the same impossible frenzy of desire for something just evading the human capacity. His dramatic psychology as a whole is childish and impatient ; but blinding flashes of revelation reveal how much we have lost by that impatience as an artist. All his longings are Italianate :

“ Therefore I'll have Italian masques by day,” etc.

His Dr Faustus is his best achievement, as it was his most sympathetic.

“ 'Tis magic, magic that hath ravished me,”

says Faustus. His dreams are of strange heathen felicity, his extreme desire the possession of Helen of Troy. And Mephistopheles is there, with cold Renaissance truth :

“ Why this is Hell, nor am I out of it.”

The Epilogue has the Renaissance regret, a kind of dreaming sweetness :

“ Now broken is the branch that grew full straight
And burnèd is Apollo's laurel bough.”

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Marlowe is a poet, but Shakespeare is one of the greatest Renaissance figures. Here we are concerned with him only as an expression of his period. He is *l'uomo universale* indeed, as Leonardo was in Italy, the one inclined to plastic works, the other to purely imaginative art, both deeply concerned with all the problems of existence, and arriving at some æsthetic synthesis of experiences intellectual and emotional. According to tradition he had ever something of Leonardo's suave ambiguity of manner.

He found his stories north and south, and altered them to his will; but Italy and Italianate matters dye his drama most deeply. Even when his theme is Celtic, the history is like an Italian chronicle, and Lady Macbeth is like one of those serene, indifferent Italian ladies who regard a necessary murder as a matter of policy. Only, Shakespeare is sensitive to the Celtic note of sweetness and spirituality. Lady Macbeth breaks down, as no Italian lady would have done in her place.

His villains are Italian villains, rarely without their qualities. Even Edmund in *King Lear* is allowed some speeches packed with Italian Renaissance pride—his great boast of being a love-child, for example. His girls are Renaissance youths, and do "have a doublet and hose in their composition." His great success in woman-portraiture, apart from Lady Macbeth and from Juliet, who, like her Romeo, is the spirit of youth incarnate, is Cleopatra, a Renaissance type enough, and evidently a portrait. His men are Renaissance super-heroes yearning for some "immortal garland" of pride or love or power, slain by the ironies created by the

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conflict between their desires and destiny, refusing a hateful world with a violent gesture like Hamlet, accepting a "happy ending," sometimes with a strange effect of secret disillusionment. Only *Romeo and Juliet* have the perfect conclusion, "for ever young and still to be enjoyed." *Troilus and Cressida* may be Shakespeare's most bitter play; *The Tempest*, whatever the benign old critics say, is the saddest.

And the Shakespeare of the incomparable Sonnets, divided between the fair young man and the Dark Lady, has the most Renaissance aspect of all.

At this time of day, when our language seems to be lapsing into some helpless slang patois, it is as well to meditate Shakespearean speech a little. Elizabethan English is a vehicle of astonishing strength and beauty, so that any quiet translator like Adlington seems to work miracles. (Of course the Elizabethans were aware of their language; the Euphuists even played amusing tricks with it. At all times the state of the language has told the true values of the national intelligence.) But Shakespeare wreaked on his medium of expression such violences and subtleties of the imaginative reason and of emotional logic that by cadence and imagery he carried intention into language farther than ever it had gone before except in the problematical case of Sappho, whose range, after all, was limited. Whether he gain his end by tangled knots of metaphor or by the clear violin-like music of the Sonnets is immaterial to him. Whether he use the technical terms of the physician, the lawyer, or the chemist is indifferent; he can dye them in

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the crimson vat of his emotion, and they are new. What cadence could be distilled from English prose, audible already in the translators, was to become a rumour of splendour later on, perfection becoming intimately and almost agonisingly beautiful in the English Bible. This was Renaissance English, the purple strand of its Latinity renewed by the New Learning.

This note on Shakespeare's language has not departed from the other great dramatists and their visions of Italy. Remember Webster's rare Italian women, far more emotional and superb than the ladies of the real stories. The lady who said she was "Duchess of Malm'still," to be quickly told, "That makes thy sleep so broken," moves with music to her doom. Only an English imagination brooding tenderly over a story of Italian intrigue could have made this lady. Says her waiting-maid :

"Whether the spirit of greatness or of woman
Reign most in her I know not ; but it shows
A fearful madness. I owe her much of pity."

Says she herself :

"My laurel is all withered."

Also :

"Oh ! but you must
Remember my curse hath a long way to go."

Says her husband :

"And on the sudden a clear light
Presented me a face folded in sorrow."

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What her brother says is too often quoted. His fellow-murderer, the curious cynical Bosola, really Italian in type, calls at the end, concerning his soul:

“Return, fair saint, from darkness and lead mine
Out of this sensible hell.”

Webster's Vittoria Corrombona is at once better and worse than the real White Devil; she is more imaginatively consistent and courageous. Ford, again, is lured by the Italian legend. His Annabella is a fine study in reasoning passion; she should have appealed to Shelley, another lover of Italy.

There are others—Massinger, Middleton, Beaumont and Fletcher, and so on. I have named the most Italianate. There are innumerable Elizabethan plays from which one gets an odd impression that the characters have been wrecked by unexpected glimpses of eternity.

Of narrative poets like Spenser a little has been said already. Certainly but for Italy we would never have had his wonderful, almost over-sweet stanza, nor his dreamy vision, his groups too like a ripe Correggio, nor his more captivating figures. But there is no space to study Renaissance English verse to its conclusions, courtly or devotional. Donne and Milton, however, demand attention, merely as exponents of the Renaissance.

John Donne, whose period is divided between the reigns of Elizabeth and of James, is the kind of poet who will for ever have his fanatics, and fanatics jealous even of each other. It is not, however, his peculiar qualities that are now in question, but his qualities as a Renaissance poet. Outwardly he

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often seems reculant to the spirit of the period, essaying dissonances in his verse, appearing to mock serious themes with wildly capricious similes. At heart he is one of the truest children of the Renaissance, for he is a metaphysician in all things, even in love. The Renaissance people were curious in all matters, but most curious about the Dream behind all appearances.

Donne was extremely Latin in temper, with an ancestry of Catholic martyrs—antique Latin one would like to say, with some dim remembrance of one side of Catullus. He had experienced Spain as well as Italy. The true Renaissance dualism cleft him through and through—cleft perhaps, where, in others, it mingled. He was mediæval and modern, he was schoolman and scholar, he was lover and hater, he was mystic and materialist, he was the apologist of suicide, and died as the Dean of St Paul's.

He had the Renaissance rage of curiosity and its rapture of regret, he was over-passionate and over-reasoning, he was macabre and scientific, he was realist and idealist. Wrath and sweetness contend in his love, so that he conveys better than any poet the kind of sadism, the *Odi et amo* note, of Renaissance frenzy. He was a courtier and a reluctant priest.

With his strange satiric code of language, he dissects as with fine steel the curious throbbing matter of the heart. Surrey and Wyatt had sounded with their new metres a new intimacy of lyric expression. Sidney and Shakespeare had, amongst others, carried it far. Donne, with his singular

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blend of cynicism and passion, seems to subject the secret soul to absolute violation. With ironies already too much aware, with slow intolerable pressure he compels the consciousness to divulge its secrets, as flowers yield their fragrance in the still.

He was love's recreant and love's idolater. He will know what angels (or devils either) desire in vain to look into.

He was love's idolater and love's iconoclast, but always love's casuist. As he pleased he could make of sex the most holy or the most obscene gesture of passion. He wrote the *Apparition*, and he wrote *The Ecstasie*. Many other astonishing poems he made, but all lie between these. With his unique refusals of easy sweetness, his piercing aberrations of cadence, his exquisitely relieving moments of sharply pitiful music, his implications of irony with passion, he was indeed "the first poet in the world for some things." He is the greatest love-poet in the language, except perhaps the Shakespeare of the Sonnets. I forget none of the great love-poets.

Sincerely devotional as he tried to be in the final phase, there lingers about him something unexorcised, as if Pagan incense were burning in a Christian crypt. He might be a priest; he still was a thief of souls. He remains in the mind as one excommunicate but irresistible, like an alchemist working forbidden things in the crucibles of song, while in the dim smoke around him are the fascinated faces of phantasmal women, the one or the other quickening according to the magic chorda of sudden evocative music, strangely sweet or terrible or harsh, but always thrillingly exquisite.

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The more famous poet who, in his own great manner, closes the Renaissance period, needs less attention here because, curiously enough, in this great Puritan the Renaissance characteristics are so obvious. The delicate scholar who travelled in Italy in his youth, and wrote sonnets for Diodati, who made himself a monk of Apollo at Horton, never lost the learning and "magnificence" of the era to which he belonged. By one of Time's kinder revenges, the poetic art of this fierce controversialist resembles as many qualities as the Dome of St Peter's was dreamed to do.

Even in the *Nativity Ode*

"The parting genius is with sighing sent."

In *Lycidas*, that miracle of smooth yet subtle music, gods and angels and nymphs mingle as happily as the dream flowers brought for the beautiful drowned youth, mirth as they annoyed Dr Johnson, who did not realise the Renaissance. And in the masque of *Comus*, the poetry, as poetry, is perfection itself in the invocation of Sabrina. Milton had the myth-making power; and in even richness of technique he is the Velasquez of poets, greatly as his matter differs from that of the great painter. But it seems as if an attuned ear may glide with infinite satisfaction over the fabric of vowelling and musical notation of Milton, irrespective even of his great intent, just as sensitive fingers long to feel the cunning paint of the Spanish master.

The lovely early period ended, and long years of worthless wadding controversy intervened before he

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dauntlessly began *Paradise Lost*, the only English epic. He is Renaissance still, though the delicate dewy beauty of the early period is irrevocably gone. But the dark infernal pride of personality informs all the really superb and impassioned part of the poem even as it builds the towering paragraphs of his inimitable blank verse. If *Paradise Regained* strikes somewhat bleak and cold, it is rather in the "petrified" Renaissance manner, and he does not forget "Athens, the eye of Greece." Even *Samson Agonistes* is classical in form, and, if the subject be Hebraic, Renaissance scholars did not neglect the Hebraic element.

I have not over-emphasised literature as the predominant expression of the English Renaissance. Indeed it has been difficult, and seems discourteous to avoid so many attractive names. One can only select the most significant. Of the masque-makers, translators, scholars, romance-makers, and alas! the first uncertain journalists, it is possible only to say that they were many, and that none was without vitality of his own. One is still more reluctant to leave untouched the later Renaissance effect on the Cavalier and the devotional poets, and on solitary though extremely unlike personalities like those of Herrick and Marvell. But the imaginative sense of the Renaissance did perish while a death-cold tradition lingered in architecture and in literature to belie the name of the great period. The pillared dwellings and the correct couplets of the "Augustan" age were wrought by people with a severe conviction that they were modelling themselves on classic perfection and restraint. The true Renaissance

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Folk took their Greek and Latin as live creatures and practised restraint too little, I fear. Well! The Renaissance children of fame, though interested in madness, were not given to personal insanity nearly so much as the "Augustans," who afford an interesting study to the modern psychologist.

15

It is easy to deal briefly with Renaissance efforts in the remaining countries of Europe, for there the Reformation and the Counter-Reformation, with their dreadful aspects of religious war, struck home before the real Revival of Art and Letters had begun to work. Spain, always remote and difficult, persisted long in the medieval temper, isolated by its mountain ranges as by a sea, affected by its "Gothic" and Moslem invasions, aloof, violent, at once chivalrous and cruel, already somewhat Hyacinthine in its courtly etiquette, colour and line in a faint way, limited and intense, the violent enemy of the excessive Italian, the casual hinderer of the New World, the gossamer fugitive of the Catholic faith, still keeping her sacred dancers on the Easter altar. Spain, in her self sufficiency, hardly gave a liberal welcome to the New Humanism; here was some civil acknowledgment. Isabel of Aragon had her Academies at her court from Italy, but it was unlikely to flourish in a land where an *ultra-fé* had become a real cold-blooded pleasure. Later on, Titian was a court painter in Spain. But a time passed, however, she was to find the sleeping germ of the Renaissance stir strangely in her literature, working through quarrystone, clay, and

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coloured drama, till it found a climax in the most mocking and most tender book of Cervantes, while her saints spoke of agony and bridal in terms of terrifying mysticism. Her faith in her religion also became most expressive in her painting, in the writhen limbs and strange hues of El Greco, the tragic monks of Zurbaran, the awful moments arrested by Ribera, the sentimentally-melting, the honeyed compensations of Murillo, with his operative Assumptions approved by Jesuitism, while the belated Velasquez was to spend most of his matchless technique in unmasking the arrogance and secret misery of the Court of Philip IV. The macabre and evil genius of Goya was to come. Altogether, Spanish painting in its subject-matter is an almost intolerable exposure of the Church of the sincere Loyola on the one hand, or an almost openly cynical derision of the Court aristocracy on the other. For, in the incomparable texture of Velasquez survive all the pride and vanity of the Spanish Court, and all the melancholy behind it—in those figures of pathos and pomp, arrogant Infantas, frustrate queens, dreaming of alien things in their monstrous jewelled attire, morbid over-excited children, unnatural wives and mothers, little princes in sorry splendour, warriors and diplomatists without scruple, dwarfs and fools, all the dwellers in the House of Pride and its *oubliettes*. It is not often he can escape to spaces, distances, masses, and free gestures, to the poses of the girls in *Las Hilanderas*, the lances against the sky in the *Surrender of Breda*.

The Gothic and the Moorish influences persisted long in Spain's architecture, with a bizarre and

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heady effect. When the Renaissance influence did make itself felt, it seemed overflowed. Spain's inclination was to overdo what it did accept. It is so reticent that any expression is inclined to be sensational, excessive in ornament, toppling over into the baroque. They had their music too. And now and then a real Renaissance personality broke through, like the reckless, royal Don Juan of Austria. His name reminds one that Spain has made even the mythical fanatic of pleasure.

This fierce, fanatical country had for king the Holy Roman Emperor at a critical moment. Charles V. was at once a devout Catholic and no lover of the pope, dreaming sometimes of being Pontifex Maximus himself, vexed by the desire for a Holy War against the Turk. It is easy enough to depreciate this rather impetuous figure, overloaded with territorial responsibilities, sincere in his way, achieving a difficult tolerance. If Luther and the Lutheran princes who used him for their puppet had done as much, if the papal power had not been vested in a creature so weak and vacillating as the Medicean Clement, Europe might have been saved a long nightmare, those delicate and gentle spirits endeavouring to reform the Church from within might not have been untimely crushed, the sack of Rome might have been averted, the spite of the Reformation might not have created an Ignatius Loyola and allowed an Inquisition, long detested by the Church, to triumph at last, against the long reluctance of Christendom, over those "delivered unto Satan," and history would have taken a different course.

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v

The power of reactionary Spain has much to do with the fact that the Renaissance of Letters never brought its first fine careless rapture to the Low Countries, or the Austrian and German Territories, for all these were linked by the imperial power. The artists might exchange their secrets of technique; the scholars, eager for intellectual freedom, were inclined, often mistakenly, to cast in their lot with the Reformers. There was little true Hellenism in these regions.

The Low Countries, with Bruges for their northern Venice, were then the mart for the luxuries of Europe. The Spanish graces of the Suzerain conflicted strangely and often furiously with the native independence and energy. Those flat and soothing stretches of meadow and water seemed to provide a field for human embroideries; and both life and art had long been conducted with a kind of passionate patience, blood-red knots of death about the belfries occasionally. They kept their democratic ideals, these territories, with a steady gaze on the pretensions of the Emperor, Austrian, or Spaniard. The Renaissance did bring a new vitality to the arts, and the beautiful houses of the period, like those by the water in Ghent, where Gothic and Renaissance intermarry, were enriched in every way by delicately carved, chiselled, patterned, and graven objects of use and ornament. Sanity, serenity, sumptuousness inhabited their painting, that painting of the Flemish Primitives, like "one faint eternal eventide of gems." Their artists had knowledge to give, as

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well as to take. They had made their reconciliations already, in their Memlincs and Van Eycks, where there is such a quiet union of mystic with material things, of a religious question with the fairy tale element, a great illumination and consecration of the mundane, where gems and fabrics seem the precious phrases of an emotional language:

“Wheresoe’er thou look

The light is starred in gems and the gold burns.”

Sometimes the Italian sweetness and subtlety slide in quietly. Sometimes, usually by some freak of ecclesiastical or royal fancy, it breaks out the more wildly because of its Northern environment, as in the gorgeous inner rose-robe of shy St Anne’s in Bruges, where seraph and harpy, bishop, nymph, and volute revel over chancel-screen and panelled stalls, or in the overbearing fireplace in the Palais du Franc, made for Charles V., a carnival of emperors, ribboned scrolls, crowns, trophies, medallions, eagles, globes and sceptres, genii, collars of the Golden Fleece—what you will, florid and unconvincing, a puzzled Spanish effort towards an uncomprehended Italian manner.

But the Low Countries were to know great discoveries and changes in art—a Rubens with immense energy and contorted figures and compositions of a too violent vitality, a Rembrandt making a deathless masterpiece out of the head of an old woman, or anything else he chose to draw or paint, and deftly skilled painters of landscape and quiet interiors. The engravers and etchers too were very busy in these lands.

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The Low Countries, moreover, bred a great European scholar, whose melancholy fate it was to be involved in disputes for which he had no liking, for Erasmus was a true lover of freedom of thought. The ignorance of most Northern monkery he hated and mocked; he had bitter cause before his end to know the intolerance of Lutherans, so eager for "wealth and wives"; he was a great disseminator of ideas, not merely by his witty books, but by personal communication, for he did not shrink from travel, and all the great humanists of the time were his friends. But though so reasonable, charming, and pleasing in appearance, though so skilled in the humanities, though a pioneer in biblical and patristic study, Erasmus remains a somewhat pensive figure, hardly attracting the imaginative sympathy he deserves. The position of the "moderate," though admirable, rarely kindles enthusiasm. It is necessary to be definitely for or against some ideal. He was not a fiery spirit; but his value as a carrier of humanist notions and learning throughout Europe, as a steadfast believer in tolerance, can hardly be exaggerated.

vi

It seems the destiny of German peoples to conclude every brilliant period of civilisation; and, partly by the unreasoning "Reformation," partly by the sheer brutality of their armies, they gagged, bound, and slowly put to death the Spirit of the Renaissance. There was no real revival of the arts or of the New Learning in the German countries. Isolated and remarkable artists like Albrecht Dürer or Hans

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Holbein felt the new spirit indeed, and did great work. Dürer has actually drawn the dying despairing soul of the period in his *Melancholia*. Sometimes the architecture showed an exaggerated effort in the new manner, as in the picturesque façade of Heidelberg Castle. There are evidences also in cities already "Romanesque," like Cologne, Nurnberg, Hildesheim, Augsburg. The tomb of Maximilian at Innsbruck is a famous monument to a composite Emperor who had some Renaissance spirit in him. Woodcuts are greatly in vogue. There are metal-masters like Peter Vischer, and sculptors like Adam Kraft. Maximilian reorganised the University of Vienna, and Freiburg was a college of poets and mathematicians. Some people like Wilibeth Pirkheimer (1470-1528) combined scholarship with luxury and irony. But the monasteries were dens of ignorance, the princes were chiefly boors, and the scholars were compelled by circumstance to become mere condottieri of controversy, like Ulrich von Hutten. The humanist Bebel is a queer example of a Teutonic pagan. Perhaps a popular Luther was the only possible reply to a popular Tetzl. The favour of the princes made him such an overwhelming reply.

Nevertheless Johann Reuchlin (1455-1522) was a great scholar, generously minded. And Erasmus took part in the German controversy till he wearied of it.

Unfortunately in what Pope Leo dismissed as "a monk's quarrel" great political issues were involved. Luther was never in any danger or glory of martyrdom, for, besides being the apostle of the

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“average sensual man,” he was most powerfully supported by the princes, who found him useful, as an argument not only against Catholic Emperor and Pagan Pope, but against those misguided peasants who, to their miserable undoing, believed him when he said that all men were equal in the grace of God. Luther could preach “obedience to authority” like the most bigoted priest when it was to his convenience. The Anabaptist and the Zwinglist were recognised by him no more than the Catholic.

It seems a mournful end for the Renaissance that all the great European Powers should end in furious religious strife, that Italy herself should lie like a slave, undone by Catholic and Protestant alike, shackled by Austrian, Spanish, Papal chains. But the Renaissance ended in a swan-song, for all the troubled exhausted lands began to become more definitely aware of what the art of music might be.

vii

The Renaissance is dead, you say. Perhaps ! But the spirit beat faintly still not so many years ago.

“Now at her last gasp Passion speechless lies.”

And it may be even now :

“From death to life thou mightst him yet recover.”

The sequels in Restoration England, in Austrian-ridden Italy, in the France of the Bourbons, all the graces become languid, the sensualities gone cold, the arts faintly corrupt, the longing for sensation frozen into a lust for cruelty, are stored in the historic mind. The great French Revolution and

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its consequences revived one standing Renaissance conflict, that between Brutus and Cæsar, the Republican and the Imperial ideal. And both sides again had their martyrs, those who suffered in the Phrygian cap, and those members of an aristocracy that at least knew how to die. The Mediterranean civilisation keeps its culture and its tradition.

Since the Great War we have changed all that ? Perhaps ! It is not very obvious yet that we have done anything since then. We may have banished the immemorial music of Latin and the flowery-breathing sound of Greek from our colleges ; we may have reduced our own literature to a kind of verbal epilepsy, and our painting to infantile paroxysms. Language is more weary and less articulate than before the Renaissance. Civic life does not exist, except in talk. Expressions of vitality natural to livelier periods are drearily dissected in pathology books. We are very tired.

But the people murmur, for " there is no vision " ; and the Phrygian cap may be seen again, some say shudderingly. Why not ? It is wrong to confound the fool's cap with the cap of liberty. We are left without an aristocracy of either intellect or birth. The people must bring the Renaissance this time. The money-mad will not redeem us, nor the cliques of sham intellectuals. But the people hunger for fuller expression, for colour, song, music, dancing. They demand, as they have always demanded, bread and games. It is a good cry, too, for without bread the body cannot live, without some magnificence the spirit must die. They must have wine and bread. Blood, very likely ! Wine

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merely symbolises the blood of a god in all the religions.

The Italian Renaissance happened because of a consenting people, a people consenting often to cruel tyrants because they were magnificent and beautiful in their way. Let the people create, even by agony, a new Renaissance, though it consent no more to cruel tyrants, remembering rather the powers and possibilities of their confraternities and their guilds.

The people who make moan over Russia have no historic sense. How can a vast territory of diverse nationalities, always ruled by savage terrors, work out its freedom in a short space of time? When there have been as many relentless revolutionary rulers as there have been dynasties of furious or imbecile tsars it may be permissible to criticise. The Russians are only freed men now, not free-born. There is a difference. But that dark mystical thirst for annihilation which seems to mark the Muscovite makes it unlikely that the new Renaissance will awake among the bulb-shaped towers or the melancholy steppes of Russia.

Remember the prophecy of Joachim of Flora, merely uttered too soon. The Kingdom of the Father, the feudal spirit, is long passed. The Kingdom of the Son, of delegated authority, is now passing. The Kingdom of the Holy Ghost may really be beginning, for the Dove of the Spirit came to a daughter of the people. Do you say the old seer used the symbols of a dead theology? Religions are always obscurely true, and symbols are undying.

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I apologise to you, my brothers and sisters, for writing a book about scholars, princes, artists, at a time when you are weary of these. My excuse is that I know your tears, your tragic gaiety, your passion for splendour, your angry refusal, so misunderstood by the bureaucrats, to do without romance. My justification is that you once made these people, and may do better next time. They were at least more tangible and more glorious than your present oppressors. You wept over their dead beauty—you always mourn dead beauty.

And particularly I speak to the people of my own land—ironic, haughty, impassioned, paradoxical, accustomed to suffer, and to suffer with an air, land of lost causes and great enthusiasms, that always loves an ancient ballad and is tender to the poor scholar, where the intellectual fares out from the home of peasant and craftsman, where Italy and France yet linger secretly in the Gael, where sacrifice is a matter of course, though pride of personality is a generous and admirable madness, land of conflict and of synthesis, made to be the dream-Republic that no liberty-loving heart will ever surrender.

Leading Dates

	A. D.
Invasion of Italy by Charles VIII.	1494
Cesare Borgia married at Blois	1499
Treaty of Madrid	1526
Francis the First	1515-1547
Massacre of St Bartholomew	1572
Diane de Poitiers	1499-1566
Clement Marot	1495-1544

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Philibert de l'Orme	1518-1577
Jean Goujon	c.1515-1572
Pierre Ronsard	1524-1585
Montaigne	1533-1592
Rabelais	c.1495-1553
Mary of Scots	1542-1587
Elizabeth Tudor	1533-1603
Christopher Marlowe	1564-1593
Roger Ascham	1515-1568
Sir Philip Sidney	1554-1586
Lyly's <i>Euphues</i>	1579
The Invincible Armada	1588
<i>Tragicall History of Doctor Faustus</i>	c. 1589
Death of Spenser	1599
Shakespeare	1564-1616
Ben Jonson	1573-1637
John Donne	1573-1631
Milton	1608-1674
Ignatius Loyola	1491-1556
Erasmus	1467-1536
Reuchlin	1455-1522
Luther	1485-1546
Dürer	1471-1528
Holbein	1498-1543
Cervantes	1547-1616
Velasquez	1599-1660
Rubens	1577-1640
Rembrandt	1606-1669
[Columbus	c.1446-1506
Copernicus	1473-1543
Galileo	1564-1642]